HISTORY
of the
RENAISSANCE
in
GERMANY

By

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Second improved and extended edition
with 382 woodcut illustrations

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PREFACE TO THE SECOND EDITION.

When the second edition of Burckhardt's Renaissance in Italy differed principally from the first edition in the thorough treatment of the art industries, there appeared in this work some important extensions of the series of monuments. These first concern Bohemia, for the description of which Professor Gruber, best acquainted with that country, has given me his assistance. I give my honored friend here also the warmest thanks for this improvement of the work. Then comes into consideration the new Section on Schleswig-Holstein, certainly not based on my own views, but on the communications of the friendly local investigator, who must be relied on as entirely trustworthy. Finally Hesse has received a separate Chapter, w where I could almost exclusively rely on an autopsy, to represent this important province more completely. Also elsewhere will it be found that much new is added, I emphasize the Section on Königsberg among others, as well as the more accurate chronological statement of the Renaissance of Danzig. I believe that everywhere will be recognized the improving and extending hand, also particularly in regard to the later publications.

Therefore after thorough work and toilsome management I must trustfully offer this new edition of the description of the German Renaissance to the friends of our native art. Many worthy monuments may well have escaped my attention; but I venture to assume, that the essential ground lines of my treatment, that are nowhere changed by the abundant new material, can scarcely be substantially modified by any further additions. The general intellectual currents, by which our Renaissance was formed, undeniably lie in the light, and I believe are forever fixed, as this very peculiar, richly fanciful and animated art is the particular expression of the entire life that Germany obtained in the age of the Reformation among battles and storms, full of youthful courage and freshness.

In an energetic way the aims of my description are promoted by the extreme enrichment of the illustrative portion. The number of illustrations has been increased from 261 in the first edition to 382, so that the work will now belong to the m most richly and best illustrated works of the literature of our art history. I must emphasize this, for the merit of these

precious and expensive illustrations is due to the publishers, whose great willingness I very gratefully declare.

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Book I. General portion.

Chapter 1. Renaissance of the German spirit.

"O century, spirits awake, studies blossom; it is a pleasure to live!" With this jubilation Ulrich von Hutten greets the a age of the Renaissance in germany. And in fact, a mightier epoch of deep excitation, more filled by new transformations has the German people never seen. The middle ages that in Italy had already declined after the beginning of the 15 th century, could preserve this in the north a century longer, especially in Germanya Certainly also here the entire time was filled by manifold endeavors to remove the old prejudices and arrangements, instead of the ossified conceptions of the middle ages, of its musty theological beliefs, its dried scholastics, to replace them by the living and fresh opinions of a new time, the study of classical antiquity, the deeper knowledge of nature and of the human world; but there yet too strongly held together the complex and thousand-fold intertwined structure of the mediaeval state and church, however rotten it might be. When it finally succeeded in beating this into ruin, this should also then be here more complete and thorough, than elsewhere. It was determined that Italy should discover a world of new classical forms of beauty; but it was reserved to Germanyto descend to the last sources of intellectual life, to a new conception of religious belief, thereby to penetrate to the transformation of all existence.

While then the Romance peoples, Italy and France as well as Spain, are unable to adopt the great results of the Reformation of the church in Germany, conversely Germany acquiesced in receiving strong influences for beauty from the artistic Renaissance of Italy and developing therefrom a new art, in which the southern feeling for beauty formed a bond with German depth and strength. But the acceptance of the Renaissance and its i independent working out took a different way in Germany than in Italy and France. While in Italy the art is a common interest of the entire nation, so that all classes, all circles of life take a part in creating and in promoting it, while in France the Renaissance in the first place remains only a concern of the court, is carried on and cultivated by the princes, in Germany it proceeds exclusively from the circles of artists,

thus from the civic sphere. From then it knows how to attack and to fills all existence with a penetrating force. But it reflects itself in these conditions with remarkable sharpness in the conditions of the state and of society, that we now have to illustrate.

The ground conception fo the middle ages was a theocracy, the realization of a "kingdom of God on the earth". But the execution of this idea must be wrecked on the power of actual conditions, and only so much remained as a result, that a hierarchy of intolerable duration arose, and waged an incessant conflict with the secular power. From all this necessarily developed such complex conditions, that the progressively freer development of life could no longer exist with them. Men must come to simpler and clearer circumstances. Thus we see in nearly all countries of Europe about the end of the middle ages, that the states concentrate their power in a mighty kingdom. While in Spain Ferdinant and Isabella complete the union of t the divided realms, while in France after Louis XI the monarchical concentration is carried with increasing consequences, f finally while England by the restless energy of the first Tudor succeeds in a like development, Germany must toil through centuries with the problem of the unity of the state. Already at the end of the middle ages the power of the vassals had risen so high above the empire, that reduction of this under the imperial power appeared scarcely possible. After the sceptre passed into the hands of the Hapsburg family, a ruling house came to the throne, whose extreme endeavor was to increase the power of this family; but the predominant part of its possessions was outside Germany, and an ever widening gap divided the tendency and thoughts of the emperor from the life and needs of the nation. Foreign conditions could not allow the wearer of the German crown to have peace, and the less he exercised the highest office, the more strongly arose and strengthened itself the territorial power of the separate princes of the empire until full independence. But with such conditions were not suited a favor and profitable promotion of a higher culture as is clearly evident.

Yet another thing was added. Since the deeply moved German mind began to loose itself from the offensive game, that was

carried on from Rome in the most sacred matters, since an emperor with German tendency would have to stop the flow of this stream, to lead it into a broad national channel, and could give the German nation freedom from Rome and unity of religious opinions in the bosom of a common national church. Charles V with his Spanish training understood nothing of the German nature, not even the language, and was not the man for such a problem. Thus by the hostile position, that the empire assumed and maintained against the religious movement, the independence of the princes increased, for in the measure that they promoted the Reformation, they strengthened their own power. Thus Germany came to dualism, to separation, not as men indeed maintain, by the Reformation, but by the obstinacy of the emperor, who opposed the deepest demands of the heart of the nation, subjected himself to the bailiffs of the Roman hierarchy, and as a result by bloody measures of authority in the Austrian provinces suppressed the religious movement.

The consequence of these conditions was a continuing insecurity in the interior of the empire and increasing impotancy outside. Then commenced that series of grievous robberies, and tardy atonement for which the German sword has brought in our days. When now with elevated souls we look back to those centuries of ignoble weakness, we realize in the consciousness of the unity of power finally won, and with more peaceful hearts also think of the blessings, which in spite of the ever deeper ruin of all Germany, still just that time experienced through the Reformation, and the power of the princes developed with it. The care of the intellectual interests neglected by the Hapsburg emperors, found their shelter in the numerous lesses centres of the separate provinces, both in the capitals of the princes, as well as in the imperial cities ever bloomiug in commerce and industry. The power of the princes in Germany neither called forth nor led the intellectual movement; but for the greater part correctly esteemed it and also zealously promoted it.

Already in the security and peace the internal condition of Germany won by the development of the provoncial power in the different countries. Certainly the first half of the 16 th century was still filled by devastating battles. Not merely the

peasants' war with its frightful misery and its terrible suppression, also the opposition between the adherents of the new faith and the emperor, which must be settled on the battle field, hindered for a long time the regular development of peaceful culture. But what a scourge were the wars carried on with extreme savagery, what evil brutalities were commited, particularly by the Spanish troops of Charles V, there swarm proofs in the annals of that time. We shall only recall the candid statements of Sastrow, whose cold tone shows us how the most monstrous deeds were then regarded as a regular matter. Only after the Smalkald wars and with the Augsburg religious peace did Germany begin to take breath and to recover from the disorders of war. From then we can find a continually increasing growth of public security, although there was also no lack of waylayers and mounted robbers of all kinds. Hans von Schweinichen speaks of the fanciful mysterious journeys with his master, duke Henry of Liegnitz, to enumerate everywhere the well built castles with walls and moat, in which the owner kept a number of soldiers "on account of inroads". The light-living youth himself occasionally declined to participate in a surprise on the state highway, but closed his eyes to it,and silently permitted his two servants to take part therein. Likewise he tells of such strokes without a moral reflection coming to him. Even a prince of the empire, duke Frederick of Würtemberg must defend himself against an attack of freebooters in east friesland on a journey to England in 159-, and obtained his freedom only by showing a safe-conduct from the landgrave of Hesse. In spite of such occasional cases, there spread law and order in the land in the second half of the century, and from the religious peace of Augsburg until the outbreak op the thirty years' war, Germany enjoyed a condition of prosperity, which showed itself in a higher cultured life. Proof of this is before all the architecture; for with the exception of isolated earlier works , the activity of Renaissance architecture first begins in Germany about 1550, and continues in rich diversity until the outbreak of that unhappy war, with whose beginning (1618) closes the epoch of the German Renaissance.

When in the western world the longing for freedom from the

mediaeval intellectual depression began to reign strongly, it was the rediscovered nobility of classical architecture, in which the modern spirit found its bath for restoration of youth. A wonderful breath of spring, a springwith an abundance of flowers, but also with devastating storms. If this mighty struggle the storm cannot be referred in the final grounds to this, that the individual made felt his right, his claim to freedom of thinking and feeling. Therefore the appearance of humanism at the same time became the signal of an attack on the omnipotence of the Church. In Italy, wwher this campaign had participants from all classes of society, where the banner of free science gathered not merely the learned citizens, but the nobles, the princes of Christ, the literary movement won a predominantly formal, but also in moral and religious respects rather a more destructive than positive character. In elegance of form, in charm, transparent clarity of speech, all to compete with the ancients was the first aim. But at the same time the antique opinions, which in naive faith could believe were continued by the work of Roman ancestors, were carelessly given, and filled minds with a skepticism in the religious domain, which was nourished by the immorality of the highest dignitaries of the Church. There arose a frivolity of thought, that found its expression in a literature of inconceivable lasciviousness. Not merely Poggio, Beccadelli, Filelso and innumerable others, even one Pope --- Pius II, Aeneas Silvius --- stands in the series of scffers. Thus in Italy the humanistic movement began with high inspiration and frequently ends in a pertilent swamp, and one must place the entire nobility of the formative arts before his eyes, to fully feel the grandeur and beauty of the new tendency.

Otherwise in Germany the movement appears here very much later, aroused and brought about by Italy. But it coincides with the invention of printing, and by this great advance Germany has the privilege of forming the eminent and wealthy classes, distributing the living word of the spirit, the stream of antique wisdom and beauty to all without distinction. From the citizen and peasant classes youths from all places hastened to knowledge; numerous schools arose, and those who were scarcely even pupils adopted with zeal the office of teacher and

spread the spirit of the ancients among thousands. Into the m most remote Alpine valley penetrated the knowledge of the new sciences, and drove the poor herd boy Thomas Platter out into the distant unknown, to toilsome wanderings through Germany as a badly harassed scholar to secure knowledge of the anlients. Not without emotion does one read the story of his life, how with his Bacchantes he "went to the schools" through Swabia, Franconia and Thuringia, even to Breslau and into Poland, how he suffered hunger and frost, sickness and poverty, and then also begged for the proud Bacchantes, occasionally also having to steal a goose at the hazard of his life. The impulse to learn ever carried him forward. And later in Basle, when he hired himself to a ropemaker to prolong his hard life, there he stuck in the tow the loose leaves of a Plautus while twisting the r rope, in order to read during the work, not without precautions for bad treatment by the master. Scarcely less toilsome was the youth of the excellent Conrad Pellicanus, who learned Hebrew without any guide to a copy of the prophets, which to spare the infirm, a friend P. Scriptoris had brought to him on his shoulder from Mentz to Tübingen. How fortunate was he to find a Hebrew grammar in the possession of an acquaintance, who allowed him to copy it!

However hard this knowledge was obtained, however much hard work, privation and renunciation must be given for its possession, just as earnest was the use of it when secured. The deep tendency to truth, that forms a basal ground of the soul of the German people, impelled first of all to test the transmitted theory of belief; the moral degradation of the clergy, the coarse misuse of the Church, the shortsighted obstinacy of Rome gave the first blow, and the movement proceeded from the moral depth of the German nature, obtained a power which nothing appeared able to withstand. The religious feeling received that deepening, which already in the 14 th century was striven for by the friends of God on the Rhine; meditation completed their freedom, and first from that ground grew a knowledge, that in truth merited this name. Theology soon had historical research as a result; jurisprudence joined this, and even city magistrates required these studies, since then the council of Nuremburg in 1528 paid Haloander well for publishing the Pandects, and

the magistrate of Augsburg in 1548 purchased for a thousand g gold florins a number of Greek manuscripts from Corfu. Very late was also medecine founded, for Vesalius issued in 1548 for the first time his work on the anatomy of the human body, and C. Gessner soon afterward published in Zurich his zoology. Likewise G. Agricola broke into mineralogy, Mercator by his maps for the knowledge of the earth, finally Copernicus and also after him Kepler also broke a new path for the investigation of the universe. In the entire world then German science attained high fame and also as Stumpff says in his Swiss chronicle, "the Germans surpass other nations in highly learned persons". Only to the great fact of the Reformation do we owe modern science, the deepening of the intellectual life and the p purification of moral life. On the contrary where the Romance nations come by their rejection of the movement of the Reformation, that comes to light more than ever today.

But besides scientific literature awoke a popular imagination, which finds its expression in the mother language powerfully in Luther's translation of the Bible. Indeed it does not come so soon to that masterly creation, in which meaning and form stand at equal heights. Even in the most gifted minds of the time one feels a toilsome struggle with the language, that is still hard and stiff, lacking in flexibility. And where a genius in language like Fischart in the most unlimited caprice looses the reins in the boldest forms of words, we can well be astonished by the gushing abundance of the imagination, but the intricate Barocco overloading of his style, that so strikingly resembles the later extravagances of our Renaissance architecture, allows us nowhere to come to a pure enjoyment.

But still deeper lie the reasons that hinder a full blossoming of poetry. The pathos, that animates the entire time, is not directed to poetic ideas, but to intelligible conceptions of reality. By the great invention of printing the nation was suddiyl: afforded immeasurable material of knowledge. The literature of classical antiquity stood in the first line; the pressure for the knowledge of man and nature aroused by the humanism, as we have seen, changed itself into the love of scientific activity, which comprised the branches of knowledge, but mostly pressed forward to a freer research in the religious

domain. Thus it came, that the impulse for knowledge and learning dominated everything, and that even poetry was drawn into its service. The didactic and moral therefore predominated, a and united themselves with the strongly expressed polemic tendency, that came to the sharpest expression in the fight for and against the Reformation. The stout customs of the time therefore favored a vehemence and even rudeness of expression, that takes its pleasure in an internally coarse literature. We understand this tendency of the intellectual life of the time, that even exacted its tribute from the most prominent men, but entirely only if we recall the general coarseness of the customs, that are uniformly recognized in all classes. It was decisive, that even in the hegher circles the refined court customs of the earlier time had vanished, and the nobility gave a lamentable example of intellectual and customary rudeness. The circles of citizens sought by certain strict honesty to differ from them, but life was from this no poetic meaning, only a homely insipidity and a narrowmindedness, that nowhere made itself as broad as where men were properly poetic in the mastersong. We find here the last shoots of mediaeval poetry, but t transformed from the knightly swing into narrowminded dryness, that imagines itself especially poetical in its handmade flourishes.

One must say, that nearly in the entire German poetry of the time, that only the exception of the popular songs and church hymns, the soul does not poetize, but the understanding rhymes, not the expression of invention and the free beauty of form, but only a sort of learned, moral or polemic tendency forms the aim of this poetry. One need only read the masterworks of Teuerdank and Weiskunig, that appeared under the auspices of the emperor Maximilian, to recognize how insipid allegories w were spread and inanimate were cast in the form of a knightly romance. How high the part of the formative arts stands in the striking illustrations of the vapid broadness of the text!

Far more happily does the time move in those vacillations a and dry satirical poems like S. Brandt's ship of fools, T. Murner's fools' exorcisms, Geuchmatt's guild of rogues, in Rollenhagen's frogs and mice, but particularly in Fischart's works, where in spite of the frequently uncouth rudeness of form, obscene and coarse ugliness, by the acute view of the expressions

of life, is restrained by the satiric force in the representation and opposition of human follies, weaknesses and vices. Here is seen, as in this time of man and his posterity filled by contests and contrasts, the exclusive interest of the representation is formed, and is unrolled before us with an inexhaustibly rich gift of observation. We understand that this restricted time found no muse for the delicate expression of lyric h harmonies, for the enthusiastic sinking into the beauties of nature, which in knightly poetry of the middle ages is so charmingly expressed. We further conceive, that Germany could produce no poetry like Ariosto's raving Roland, in whom the sybaritism of the most refined culture of the Italian Renaissance develops into fascinating luxuriance.

And yet this time does not entirely lack genuine flowers of German poetry. Not merely the hymns of the Church, zealously cultivated by the great Reformer and his successors, penetrating and refreshing every circle of life; not merely the folk songs poured out in a wide stream in innumerable songs, often dry and even rude in expression, but fullof sound and unaffected power; even the dramatic poetry takes fresh courage and knows how to treat its energetic meaning in a free way. On the threshold of the epoch stands the true hearted Hans Sachs with his too little known and esteemed works, in which is manifested the nature of the German people with inexhaustible fullness. The conclusion of the period is formed by duke Henry Julius of Brunswick, one of the most excellent princes of the time, with his plays, in which an open view and fresh conception of life is combined with free humor. He even already knows how to use the popular dialect to characterize successfully certain persons. Thus runs from a thousand brooks a rich national life that breaks its way in a literature full of original force,.. even if also without the elegance and the grace in form of the South.

However undeniable was the influence of the Reformation on the literary, scientific and poetic movement, thus its occurrench has often been termed as destructive for the formative arts. Yet by more accurate reascarch it soon results, that this view is but superficial. Indeed church art suffered at first a visible injury by the new faith, not merely because

it lost the representation of a great part of this material, but because it laid down the principles of the reverence of God, and wished to free religion from external signs and symbols. But that the tendency of the reforming spirit was not hostile on regilious grounds to artistic creation is proved by Dürer first of all, whose spiritual veneration of the bold Reformer found such a beautiful expression in the well known passage in his diary of travel, and who in his numerous Biblical representations, and not least from the life of S. Maria, knew how to give the religious feeling a thrilling and deeply powerful expression. No less testify the altar paintings by which Luther's friend Lucas Cranach adorned the city churches at Wittenberg and at Weimar, that the Reformation did not stand in the way of any important church art; for those grand works are fully conceived and executed in the reforming spirit. But we do not forget that the entire art of the Renaissance is not in the first line secular, that it first of all seeks to beautify and to glorify actual life, and that even where it takes church life as a basis, it retains in view always as the final aim the glorified human form, the splendor and beauty of earthly life. This tendency was not produced by the Reformation; rather was it somewhat restricted by the deepening of the religious life; but on the other hand at the same time exerted an influence, when it separated more sharply the sacred from the secular, and allowed the course of art to truth of life and the actual world to appear in greater purity.

At least the German reformers were anyhow not averse to art. Luther, who looked with sharp spiritual vision into the heart of the matter, had a warm feeling for everything beautiful. H His enjoyment of music, his creative promotion of church hymns and of community singing, were connected in him with an open view of the creation of the formative arts, particularly of painting. He "cared not for bad", but for good paintings with accompanying mottos in kitchens and chambers, he even wished once that "all the chief stories in the entire Bible were painted in a little book, that would be a real Bible for laymen". Of Dürer he could say, that he paid too much attention to the external, he had no pleasure in pictures painted with too many colors, unless they were made as simple and plain as possible".

but he also had an open view for Italian painting, since he c commended, "how skilful and ingenious are the Italian masters, when they knew how to follow nature in such a masterly and proper manner, that they not only give it the correct natural colors and form, but even the posture as if it lived and moved". And he adds thereto:- "Flanders follows and imitates them in such measure, that the Netherlanders and particularly the Flemings are tricky and crafty heads". But also Melancthon, who was friendly to Dürerduring his stay in Nuremberg, gives in his w writings and particularly in the letters repeated evidence of a living interest in artistic creation. In several passages he expresses himself concerning painters and eminent men in a manner, that permits the conclusion of an exchange of intimate thoughts. As he states that a tolerable agreement with that expression of Luther, Dürer omitted there that as a youth, he loved varied and richly colored paintings, fanciful and monstrous forms; in riper years he abandoned them and recognized nature as his instructor, but now sees how difficult it is to reach her. Likewise Melancthon himself expresses a striking judgment on Dürer, when he says that his works are "all grand and splendid, but the later are less dry and are softer as it wer

On the other hand it is striking, how little the literary and scientific movement among the humanists concerned itself about the formative arts. While Italian literature is full of evidence with what read interest and animated understanding the circles of the cultured, particularly the literary speakers also regarded art, we seek in vain in the rich humanist literature of Germany for more important expressions of an allied kind. Here men feel so truly the contrast of Italian to German humanism. There where the abundance of sensitive opinions, where the sense of beauty distributed in the entire people produces the splendid reanimation od classic antiquity also strongly on the artistic side, it is a general need to participate in the world of new creations of the highest beauty. In Germany humenism receives a polemical and partly an abstractly learned stamp. The earnest contest from which was born the spiritual state of the Reformation and the foundation of modern science, scarcely allowed the imagination time for the harmless play with beautiful forms. Were art itself already as being

drawn into the combat; still masters like N. Manuel, H. Holbein, and L. Cranach (merely to name some of the most eminent) swung the weapons of artistic satire against the Papacy. But all this is rooted in interests lying outside the sphere of purt art. In an epoch of a land, where all must take part in the convulsing contests, from which must proceed a new epoch, art as such scarcely found a place.

If one goes through the writings of the German humanists, he is astonished at the dry results, that it affords for artistic opinions. Indeed Erasmus of Rotterdam stands in close relations to Holbein, and the drawings furnished by the latter for the "Praise of Folly" are an attractive monument of this condition. Also we knew already, that the famous learned man recommended the young artist to his friend Thomas More, when he set out for England. In another letter of recommendation to P. Aegidius in Antwerp, he calls Holbein "a distinguished artist", that he had painted his portrait and now goes to England to scrape together some gold pieces; for "the arts freeze here", he adds. But that Erasmus had taken any deeper interest in artistic creation cannot be conjectured. It chiefly concerned him to leave to posterity his portrait by an excellent artist, and that is also the point the relation to Dürer turns in his letters to W. Pirkheimer. So he writes;- "I wish from the heart good luck to our Dürer. He is a worthy artist, who will never die. He commenced to paint me in Brussels; has he yet completed it?" He repeatedly recurs to the wish:- "Might I be be painted by Dürer, why should I not desire it by such an artist?" He repeatedly calls him an Apelles or "first in the art of Apelles", and requests his friend to greet him. When his almost forcibly expressed desire is satisfied, he is full of thanks:- "I consider how I shall testify my gratitude to Dürer; he is worthy of undying remembrance". But how little the work of the great artist touchid the great egotist intimately, is manifested by the brief an cold words, that he spoke at the news of his death:- "Why should one lament Dürer's death, since we are all mortal? The epitaph is prepared in my book. Thus Durer is done with forever.

With this superficial relation to the art of the great master, only woven from vanity and love of fame, it is then no wonder

that also in the other writings of the famous learned man, that we find scarcely any references to art. Thus is found in the "Colloquies", where however the most varied human conditions and activities are presented, we find no vestige of a relation to the formative arts. In his "Praise of Folly", where one might expect the like, he characterizes the different nations, as for example:- "The Britons boast of their music", he says, "The French pride themselves on standing at the apex of civilization, the Parisians are proud of their theological science, the Italians are preeminent by their beautiful literature and eloquence". That the Italians then already possessed astists, whose works would be the wonder of all times, while their literature of that epoch is now scarcely read but by the learned, does not enter his mind far. As a mere phrase is to be regarded the mention of Apelles and of Zeuxis; also in the enumeration of "professors of art" he recognizes only "actors, singers, o orators, poets;" no architect, painter or sculptur. There is no question; Erasmus still stands in judging the formative arts on the standpoint of the German middle ages, which regarded these circles as merely mechanical. That Italy had already long considered the different prominent architects, sculptors and painters as free artists; that laso in Germany men like Holbein, Dürer and others were ever thereby splendidly to break through the narrow restrictions of the guilds of the former practice of art, and to elevate their spiritless jogtrot painting to an art full of mind and soul, of this Erasmus had no conception. Likewise where in his letters he occasionally speaks of the rhetorical turn to love of art, he does this just as a blind man speaks of color. For example what he says in a letter to Budäus of the importance of shadows in painting, is just as flat and phrasy as the assertion concerning the worth of hard materials in sculpture in a letter to Leo X. Hou much truer, fresher and more interested are the sensible words that we found in Luther and Melancthon!

A closer and more homenly intimate condition is it in which Pirkheimer stands to Dürer. In the letter to J. Tscherte, in which he laments the death of Dürer and blames his wife Agnes, for having embittered and shortened his life by her scolding and jealous nature, he says:- "I truly have in Albert lost one

of the best of friends I had on earthc and nothing causes me more sorrow, than that he had such an unhappy death." In Dürer's letters from Venice 22 years before Pirckheimer wrote, we see the most friendly relations already established; but also here not artistic matters were concerned, although Dürer narrates much of them and enumerates his works. Pirckheimer's interest is rather devoted to other things; the friend must care for all sorts of commissions for him; Venetian glasses, rings and precious stones, tapestries, crane feathers to stick in the cap, he has to purchase, also to inform him whether new editions of Greek authirs have not appeared. That Pirckheimer also engaged in disputiations on art with his friend, wherein he suffered things, that the painter characterized as that could not be represented, we see from a word of Melancthon, w who remarks; this recalls to him a doctor at Tübingen, who was accustomed to sketch for his hearers the transubstantiation with chalk on the blackboard. Pirckheimer's understanding of art was thus certainly neither very refined nor particularly deep; yet he must have had a living enjoyment of artistic creations, for otherwise A. Dürer would not have written to him from Venice after the completion of his altarpiece; "Also know that my painting says that you would give a ducat that wou will see that it is good and beautifuc in color." However this participation of the rich patrician did not go so far, that it really elevated him to an actual love of art. He was indeed pleased, that his friend worked for him in all ways and even gave to him; but he seems to have ordered from him not a single important paintingl and his collection indeed contained antique coins, bronzes and similar objects in relief, but no creation of later art, no relief work of the great master, who honored him by his faithful attachment.

A more active part in the creations of the formative arts was recognizably taken by the learned Peutinger in Augsburg, to whom for the emperor Maximilian was left the mediation of the different literary-artistic undertakings among the artists there.

Doubtless most interest in the works of the formative arts was shown by Wimpheling, which is in his Epitome of German affairs, that appeared in 1505 in Strasburg and depicted with unusual zeal the advantages of the Germans. The purpose of the book is principally patriotic, as he emphasizes in the preface,

that he desires Germans to acquire a knowledge of their history and antiquities, to narrate the acts of the emperors, fame, gifts, wars and victories of the nation, as well as their gift of invention in the arts, as then shown by numerous historical proofs, that Alsace, the cities of Strasburk and of Schlettstadt were occupied by the Germans "since the era of Octavianus according to Suetonius'testimony." We find that then were already they were inclined to the French, to whom the patriotic man decidedly opposed his German opinion. Thus it was no wonder, that after he boasted of the invention of cannon and the art of printing by the Germans, if in the 66 th and 67 th Chapters he speaks of their architecture, painting and sculpture, and calls them superior in these arts to other nations. In the architecture he bases himself on the evidence of Aeneas Silvius, who finds the Germans superior to all nations as in mathematics. Besides numerous other examples, he introduces the Strasburg minster first of all and its towers, which excels by its tracery, its statues and other sculptures indeed all other buildings of Europe, as it also towers over all by its colossal height. In the presence of this work must even Scopas, Phidias, Ctesiphon (?) and Archimides declare themselves vanquished, and even the Egyptian pyramids and the temple of Diana of Ephesus yield place. But in painting the pictures of Israel of the Germans (Alemanni, he certainly means Israel of Meckenem) are demanded in all Europe and are highly esteemed by painters. Likewise was Martin Schön of Colmar such a distinguished painter, that his painted tablets were carried to Italy, Spain, France, England and"all other countries of the world," and from everywhere came artists to copy his paintings existing in the church of S. Martin and that of the Franciscans at Colmar. Then according to the judgment of skilful painters there is nothing in this art more elegant nor more worthy of love than his works. His pupil (?) A. Dürer may be at the moment the most excellent master, whose paintings are taken to Italy by the dealers, where they are as highly regarded by the best artists as the works of Parrahacios and of Apelles. Also J. Hertz of Strasburg must not be forgotten, who created excellent paintings in his time, that are still seen in his native city and other places. Finally passing to the praise of sculpture, he very characterist-

characteristically mentions only artistic pottery, whose products on account of their variety and beauty are made famous by "Coroebus, the inventor of this art". In any case this is the most complete mention, which German art has found in contemporary literature.

But in all this it is still strikingl how little the formative arts are regarded among the learned men of the time. Certainly this little interest in the works of those arts, which so strikingly differs from that participation extending in all classes among the Italians, is based on a contrast between the two nations, that already occurred in the middle ages. We indeed find already in the earlier epoch even in Germany a general participation in the creations of church art; eminent and petty, old and young, knight and citizen, competed in active assistance to the great architectural undertakings, and it is not unusual as in the building of the church at Walkenried for a citizen of Goslar to give to the church a gift of the wagon with the horses, on which he had brought a load of stone, even adding the whip in his zeal, retaining nothing for himself. Still all these transactions and a thousand similar have merely a religious motive, not an artistic one. On the contrary in Italy the numerous inscriptions in praise of artists undeniably express an esthetic interest in the early middle ages. Likewise the general enthusiasm with which in Florence the completed altar painting of Cimabue and in Siena that of Duccio were brought from the studio of the master by the entire civic body of the city and the clergy in solemn procession, leaves an excited joy in the artistic act not to be denied. On the contrary we know of nothing similar in Germany to be mentioned, even for example if in Stolle's Erfurt Chronicle of the festivities, by which were inaugurated by the clergy the casting of the great cathedral bell, in this is to be again recognized only a church action. Where had been in Germany an artist's inscription, like that placed by Guido of Siena on his great picture of the Madonna in S. Domenico with the charming avowal, that he peanted this work "in pleasant days". Quite otherwise sounds that complaint, that he had to oppose on our part, which the brave L. Moser of Weil uttered in the year 1431 concerning his altar screen in the church at Tiefenbronn:- "Art shrieks and I shriek and lament. None desire the more. So is it". Indeed must we

assume in this more than the ordinary complaints in all times of poverty of the artistic life, when we see that almost a century later one no less than Dürer uttered from Venice a similar cry of pain; "O how would I freeze in the sun at home; here am I a master, at home a parasite!". And in a letter to the council of Nuremberg, he expressly says, that in thirty years in his native city he labored more gratis than for money, and he had not received work for 500 gulden, while the nobles of Venice paid him 200 ducats,and later the council at Antwerp had offered him 300 Philip's gulden as yearly salary, if he would stay there. Certainly a complete proof, how little the Great German artists could there count upon remunerative recognition. Even Holbein himself, although the city of Basle treated him with honor and gave him important commissions, withdrew being less tied to his home than Dürer, to seek more abundant reward outside among foreigners. How deeply art in Germany had then sunk into manual routine, how hard it must have been for the great masters to free themselves from that and rise to higher standing, we recognize from the contract made in 1507 by the magistrate of Schwabach with M. Wohlgemuth for the high altar in the city church there. The master must bind himself by it, "where the painting in one or more places was deformed", to change it until it was recognized as "well shaped"by a commission named by both sides,"but where the painting of the same had such great defects, that it could not be changed, then he was to keep the painting himself and repay the money paid on account and also damages". So mechanically were these matters then carried on.

Meanwhile however little at the beginning of this epoch the artists themselves found encouragement in the great cities, so greatly did the disquiet of the time and the contest of the Reformation with its opponents absorb the general interest, s still about after the middel of the 16 th century the cities became the chief places for the development of the Renaissance. It was once in the first line the art of the gayer enjoyment of life, the art of a time advancing greatly in general culture; it was thus far more exclusively and decidedly in Germany than in Italy remaining catholic. And in fact life in the German cities favored it on that side soon in a striking manner.

The new order of affairs particularly favored the cities. They not only had to ensure their independence, but mostly even wished to increase it. The industrial activity bloomed as never before. Manufactures were based on technical certainty and genuine quality, that they secured in the middle ages by the intimate connection with architecture, and had preserved by the strong guilds, took part in the improvement of the arts. Freeing the individual also ded here to enhanced importance of the independent work of the individual. The creation of the mechanic, more than ever subject to conventional pattern in the Gothic epoch, now received the stamp of the power of the particular artist, even with the not always avoided danger, degenerating into the wonderful, the Barocco and the capricious. At the same time the development of the sciences was carried to a multitude of technical and mechanical inventions, that were sometimes l lost in artistic sports. Not merely automatons of all kinds, complicated clock works, art cabinets with astonishing mysteries, but even problems like the establishment of perpetual motion busied many artistic masters. Particularly those trades that labored for the splendid furnishing of the dwelling and for the human form itself, enjoyed splendid patronage. So especially the goldsmith's art, with which was connected enemelingand the work in precious stones. Scarcely has any other time produced greater luxury in ornamental objects, costly utensils and vessels, furniture and other things for housekeeping and of equipment.

Hand in hand with this development of trades goes now the extension of commerce. While France then remained substantially dependent on neighboring countries, German cities embraced with energy every opportunity to extend their commerce, not merely to Italy and through Italy to the Orient, but through France to the Mediterranean and through the Netherlands to enter into traffic with the West Indies. At the same time from Emden was made a connection with England, while by Leipzig, Breslau and Prague, commerce sought its way to the North and East, to Russia and Poland. Augsburg and Nuremberg together with Ulm formed the centre of the south German traffic, that for a long time predominated beyond Vienna to deep into Hungary. Each new way opened, German traffic knew how to enter it for itself, and to maintain its importance till the end of this

epoch. Frequently not only the German emperor, but also the k kings of France and Spain were debtors to German merchants, for which the latter conceded to them many commercial privileges. The grand importance of families like the Fugger and the Welfer families at Augsburg is known to the world. The activity and diversity of the relations are gaven among others by the Commerce Book of the merchant of Ulm, Ott Ruland, already in the 15 th century in an attractive view. What varied fortunes were often brought into these circles, especially by the overseas traffic, we learn from the animated description of misfortunes by Schweinichen of the merchant of Wohlgast, who by the return of his ship already believed to be lost was saved from impending failure. Certainly commerce in Germany itself was often restricted by the wretched habits, that with full knowledge of economical principles merely burdened the land and water routes by duties and storage rights for the benefit of their own treasuries. An amusing picture of the vexations by which these conditions burdened even the great commercial artery of the Rhine, but also at the same time how men sought to protect themselves by privileges and free passes, is given by the diary of Dürer's journey to the Netherlands, where it is stated at every moment:- I showed my duties pass, and their men let me pass duty free". A still greater plague was indeed the robber knights, who also then brought sufficient insecurity i into the land. Still we have already seen that these plagues gradually diminished, the more that the power of the different princes of the country was strengthened and became a settled authority.

One must indeed state, that these wide commercial connections noless contributed to the development of the spirit of the nation, than the labor of the learned in the quiet of the professor's study and the professor's desk. The tendency to foreign parts, so deeply inmplanted in the German mind, was first nourished by the commerce, but directly assumed a more universal direction. The scientific tendency of the time, the deep impulse toward investigation and knowledge of the world is quite early expressed in such adventurous undertakings, as that of Schildberger of Munich, who in the first quarter of the 15 th century traveled through Asia; or in the journey of U. Schmiedel

of Straubing, who on a Nuremberg ship went from Cadiz to Brazil, and after an absence of twenty years published a description of his journey. In this series also belongs the journey of H. U. Krafft, who traveled from Marseilles over Syria, then fell into a Turkish imprisonment, and has set down his observations of the country and people in attraictive form. Thus he narrates in his naive manner the way in which the Turks get along with their wives, especially that wives have the liberty to complain to the judge, if the man does not fulfil their due rights, and that then this one being punished and by the threat of greater punishment is compelled to satisfy them,"as on the contrary he states, among us Germans the wives have their skins well beaten for this".

The greatest force of attraction was indeed then exerted also by Italy, and not less was the influence already exerted on the development of the world by travels there, and the Germans have obtained the sense of beauty. For this exists in in a clear example in the story of the travels of S. Kiechel of Ulm, who after he had already visited France and Paris, in the year 1585 began a five years journey through Germany to England and in Italy to Sicily. Everywhere his eyes are open to the peculiarities of the foreign lands and cities, whose curiosities he traces, where he frequently knew how to smuggle himself into the palaces of eminent noblemen, when necessary to see precious things scarcely accessible, as in the treasury of S. Mark at Venice and in the church of S. Peter at Rome. What strikes him there as remarkable, is even as characteristic for his intellectual horizon, as what he passes by. Thus he considers the beautiful bridge at Prague with its many spans, and in the Hradschin the mighty "hall, vaulted without piers". Likewise the "beautiful pleasure house" [illegible] (He means the ornamental Renaissance work of the Belvedere), did not escape his notice. In Dresden he notes the beautiful bridge, the broad streets and the houses built of stone. The latter must have been imposing to the citizen of Ulm accustomed to the half timber construction in his native city. Passing over to England, he wonders at the tombs in Westminster Abbey, "partly of white marble and others of alabaster, artistically and ornamentally cut with entire figures". Particularly interesting is his report of the

London theatre, whose arrangement with rows of boxes excites his surprise. Returning to Germany, he describes in Cologne the unfinished cathedral, in Münster the street arcades strike him, which as a widely traveled man he compares to those of Padua and of Bologna. In Italy it is first Venice, whose magnificence astonishes him. He describes the church of S. Marco as"ornamental and stately in construction, internally the walls, piers as well as the pavement being of beautiful marbles, the vaults above ornamentally covered by beautiful old mosaics in tales and further enclosed by gold". The council hall in palace Doga has"remarkably artistic painted tiles just as if alive". On the portal of S. Marco he notes the"four beautiful and artistic horses cast in metal, all of the same size, but each in a different pose, very graceful and well made". Finally in Rome the antique buildings are first of all, which arouse his attention. Of the church of S. Peter he adds;"what the new order requires, since such is carried on the completed work, and it becomes a noble and stately building, whose like is not to be s seen afar".

It most strongly strikes us, that he has no eyes for the works of Raphael and Michelangelo, indeed that for him the entire great development of Renaissance art does not appear to exist. But also he does not stand alone in this. When Luther made his pilgrimage to Rome in 1510, even there the two greatest paintersof the Christian epoch were engaged in competition to adorn the Vatican with their immortal works. While today even the most superficial travelers, who pursue art with the guidance of the modern guide books, to finish Rome in 14 days, at least once wander through the loggias and the Sistine chapel, yet we have no indication that Luther, who had open eyes for such matters, had taken not of all the creations of modern art. Six y years later (1516) Pellicanus visited Rome; but alsohowever earnest an interest he took in the monuments of art, he says not a word of the paintings of the Sistine chapel, although he attended there a papal vesper service. He would gladly have seen "the ruins of the lodest buildings", but must not go around freely and was not safe from robbers. On the other hand he mentions the 110 marble steps that lead up to Araceli, and wonders at the view from above. Also the beautiful church of S.

Maria del Popolo surprises him; in the Lateran basilica he still sees the magnificent row of columns and notes the cloister and baptismal chapel. However well he observes is shown by his words on the cathedral of Siena "with paintings and portraits on the walls and mosaic work on the floor with the names and portraits of the Popes; a more beautiful church was never seen"

Such opinions of foreign lands, that were increased and extended in wide circles, must have strongly reacted on the culture of the cities. Wealth won by commerce and industry enhanced the pleasure of life and the search of the time for enjoyment, so that already in the 15 th century the luxury of German cities impressed foreign visitors. Eneas Silvius already boasts of the rich furnishings of the citizens' housesin Basle, the great and populous city of Brunswick with its magnificent houses, the excellent streets, the great and richly adorned churches. But he most fully describes the pleasure-loving Vienna. Spacious and richly decorated are the houses of the citizens, solidly built of ashlars, the doors mostly covered by iron, t the windows as a greater luxury with glass panes, wide courts with vaulted passages, song birds everywhere, richer and more beautiful house furnishings in interiors, high and stately facades, the houses painted inside and outside, one would believe that he enters a princely residence. Vast are the wine cellars, much is drunk, the people have large stomachs, wasting on Sundays what they earn during the week. What he narrates concerning the luxurious habits of the women is like the other.

Hard and frequently rude is the expression of the worldly pleasure of the time, but in the course of the 16 th century it is gradually ennobled by the care of art. At Luther's time could already be noted in southern Germany the increase of a more refined culture. The Reformer himself praises Swabia and Bavaria for the good reception and kind hospitality found there; it also occurred in Hesse and Meissen; but in Saxony men are quite unfriendly and discourteous. In the second half of the century M. de Montaigne finds, "that in German and Swiss cities the streets and public squares, the dwellings and their equipment, tables and table ware are cleaner than in France". In f fact it lies in the character of the North, especially of the Germans, that men regard the house quite differently and treat

it more artistically than the Southerner does his own. With us in the rawer climate the house during the greater part of the year forms the shelter of all, the centre of fimily life and companionship, and therefore is warm and the homely place for comfortable assembly, while to the Italian his palace is stamped as a monumental art work, and the house according to means rises to a palace. Of the fine and also usable furnishing of the house of the citizen at that time only fragments remain, but in the descriptions of contemporaries appear a richly colored general picture before our eyes. Luther already complains of the lavish furnishing, when he exclaims; "for what serve so many pewter vessels? they are to me superfluous trash and even ruin. Turks, Tartars, Italians and Swiss do not need them or merely for necessity. We Germans alone boast thereby. This the Fuggers and the Frankfort lairs well know, as we are infatuated by ours and throw them away.

Of the magnificence of the Fuggers, Beatus Rhenanus wrote about 1531; "What splendor is there not in A. Fugger's house?; it is vaulted in most parts and supported by marble columns. What shall I say of the spacious and ornamental rooms, salons, and the cabinet of the master himself, which both on account of the gilded entablature like the other ornaments and the unusual decoration of his bed is most beautiful of all? Adjacent is a chapel dedicated to S. Sebastian with chairs very artistically made of the most costly wood. But all is decorated by excellent paintings, outside and inside. R. Fugger's house is likewise costly and on all sides has the most pleasant outlook into the garden. What Italy produces in plants, is there not to be found therein, what is there for summer houses, flower beds, trees, fountains ornamented by bronze figures of the gods! What a magnificent bath is in this part of the house! I was not so much pleased by the royal French gardens at Blois and Tours. After we passed into the house, we observed very wide rooms, spacious salons and chambers, that were furnished with fireplaces in a very ornamental manner. All doors successively lead to the middle of the house, so that one passes from one room into another. Here we saw the most splendid paintings. Yet we were even more affected, after we had come into the upper story, by so many and great memorials of antiquity, that I believe t

that in Italy itself no more would be found in the possession of one man. In one chamber the bronze and cast statues and the coins, in another those of stone, some of colossal size. We were told that these memorials of antiquity were from nearly all parts of the world, particularly from Greece and Sicily, collected at great expense. Raymund himself is no unlearned man but has a noble soul.

Also count Wolrad v.Waldeck, who was in 1548 at the diet at Augsburg, knows and tells much of the magnificence of the patrician families there. He says of A. Fugger's house; it could be a royal residence. He boast of its fireplaces, even if not Parian, yet from Eichstadt; the paneled wainscot was of different woods, the gilded ceilings or those painted like gold, t the raised mazes of inliad work in the floors. Also he praises the house of J. G. Fugger and the garden with its beautiful walks and garden hall, on which is painted the city of Augsburg and a sundial, all work painted as if by Apelles or Zeuxis. L Likewise other gardens of patricians cause the princes and nobles of the diet great delight, like that of the consul Herbord with grassy seats, winding walks, fishponds and running fountains, vine trellises and fruit trees. The garden house has painted portraits of emperors. Similar gardens are possessed by V. Wittich, where once a was held for the eminent nobles by J. Adler, whose garden is termed like that of "Adonis". Also Sastrow speaks of the "ornamental gardens arrayed with particular art," in which the imprisoned elector of Saxony loved to walk.

Especially pleasing is the description of the house of a Fugger sketched nearly 30 years later by H. v.Schweinichen. The banquet to which his master, duke Henry v.Liegnitz, was invited by the rich merchant, appeared to the narrator to be of truly imperial magnificence. "The meal was arranged in a hall in which was visible more gold than color. The floor was of marble and so smooth, as when one goes on ice. There was a sideboard extending across the entire hall, which was covered by genuine drinking vessels and remarkable beautiful Venetian glass. Now Master Fugger gave his grace a welcoming gift, an artistic ship of Venetian glass. As I took it from the pouring table and passed across the hall, I slipped in my new shoes, fell on my back in the middle of the hall and spilled the wine over my neck;

the new clothing of red damask that I had on made me very ashamed, but also the beautiful ship was broken into a thousand p pieces. Yet it happened without my fault, for I had neither e eaten nor drunken. When I was drunk later, I stood firmly and did not fall a single time, not even in the dance. Master Fugger then led his princely grace into the house, a terribly great resdence, so that the Roman emperor at the diet with his entire court would have found room therein." Likewise M. de Montaigne, who came to Augsburg on his journey in 1580, boasts of the beauty of the city, but especially of the house of the Fugger with its magnificent halls, as well as its gardens with running fountains and summer houses. As a particular luxury it was counted by count Waldeck, that the Augsburg ladies bathed daily, and Master v. Buswi, upper master of the horse for the emperor, was of opinion that the ladies of upper Germany must be less cleay than those of Brabant and lower Germany, who only bathed once or twice in the year. But that this magnificence of the house was also sometimes found in lower Germany, we learn from the report of a banquet at the house of a merchant of Cologne, where beside the hall the guests were shown a closet extending from floor to ceiling containing a silver table valued at 80,000 gulden; since then people in Cologne prided tnemselves especially on their silver ware.

In truth luxury and extravagance in the circle of citizens rose to a high degree, and even the Reformation could not contend with the strength of the customs. Already in clothing appeared a varied fantasy in form and color, whose excessive innovations chiefly came from the countless soldiers. Of whatever sort were those wild fellows, as they in Germany during the entire time impressed their peculiar stamp, is to be sufficiently recognized in innumerable works of the graphic arts as well as by the popular literature. For example we shall only recall the collection of the "50 German soldiers"engraved by J. de Necker after sketches of Burgkmair, Amberger and J. Brew, where already the names of W. Eigennutz, G. Machenstreit, E. Selten-fried, F. Löschenbrand, J. Frisumsonst, M. Liederlich, U. Suchentrunk, S. Allwegvoll, etc. are characteristic. With this agree the insolent and blustering figures in their challenging poses and with costume overloaded beyond all measure. As the accompanying

text states, the latter is so "strange, that none is like another", and that the preface speaks in scorn concerning the "foolishly cut clothes", and that each one continually wished to clothe himself differently:-

"Therefore many a nation scorns,
What it must have for a tailor".

The much slashed and excessively wide jerkins with swelled sleeves, the still more slashed trousers, that as wide trousers yet more aroused the anger of the moralists, with the gayest colors for them, where even the halves with different colors still occurred, all this gave the men an inconceivably fantastic and quixotic expression. Well should this be restricted by the imperial law of 1530, well did all magistrates oppose this luxury by ordinances and punishments, and was a more moderate understanding of costume to be found in earnest circles of citizens; but how far freedom still continued is seen by an ordinance of the council of Brunswick of about 1579, that allowed to its citizens 12 ells of silk for a pair of hose. Also Schweinichen knows many things to be told of such luxury, as he then finds at a wedding in 1593 of "unutterable magnificence", for the devil of pride had entirely flown there, that also the bridegroom's coachman had two velvet coats over each other, b but the bride let the train of her gown be always carried by a little boy, which was unknown at this place". Overloading the clothing was indeed peculiarly German, for although since the forties the influence of Spanish and French fashions in clothing began to spread, there remained enough of the properly german character, so that German travelers, if they went to Italy dressed as Italians, and when they returned put on german clothing at the frontier. In all this is recognized the echo of the external love of life, that first was rather increased than diminished by the fermentation of the new time, until in the further course the Reformation also struck deeper here and transformed the tendency of mankind. One also recognizes this process from other tokens, as then gradually arose an energetic opposition to the brothels, that compelled the magistrates of the imperial cities to suppress them.

But this exuberant love of life then obtained by the culture powerfully moving in the circles of citizens, by the intercourse witt the learned and artists, gradually a nobler stamp.

From the middle of the century men in the cities competed in the erection of better houses for the citizens, that were adorned externally and internally with all means of a highly developed art. To these were added libraries, art collections, cabinets of antiques, and even if the beginning tendency to collect was frequently exerted on hobbies and curiosities, yet from this root proceeded also a nobler art tendency. For such circles of citizens the consequences of their mode of life were s sensibly compensated, as then even once openly confessed. "Whether heavy drinking increases my spirituality and health, I will answer in its place".

One notes from this, that the German nobility had also not been entirely conquered in the times of the robber knights with all their rudeness, as we have seen earlier, that even Schweinichen did not too severely consider waylaying and similar acts of violence. As a boy he went at the time to the village clerk and studied "reading, writing and other noble virtues". A higher degree of culture, we nowhere see obtained, and yet his knowledge sufficed with good natural abilities, clear and honest sense to make him an esteemed servant of his master. In his numerous transactions and perplexities, he remained a true and well meaning servant in spite of all tricks at the court, that as he says, that are always "gross and common"at the courts of princes. Yet one cannot assume a particularly f fine and delicate tone in the German court life of that time, when we learn with what unfalltering names the court ladies were designated. Otherwise Schweinichen is not merely a courtier, but as a plain country nobleman he manages his propertw with discretion and a sense of economy. Yet court life and the service of his prince ever occupies him more, and he never becomes tired in the description of the conditions that seem so strange to us today. So we learn that he first came to Liegnitz as a page to duke Frederick III, since "for a good time he led a pretty bad life, and also did not desire to leave it", in 1551 he was deprived of his duchy. He was brought up with another page and the young duke, whereby this certainly did not progress greatly. So he tells that "we must frequently lie in the room, when their princely graces were drunk, for their princely graces did not like to go to bed when drunk. They were then very penitent when in custody; evening or morning,

they were full or sober and prayed continually, all in Latin". That the duke did not speak well of his son Henry, who held him as a prisoner, is easily understood. But when the young duke visited his father, his princely grace placed the old noble by his side and drank a good carouse with him". How low were then the usual culture in these circles, one sees with astonishment in the rough treatment, that the women of high condition permitted. That everywhere occurred an animated "wooing" where was a beautiful young noble maiden could be explained also by the constant love of life in the time, although it frequently became somewhat rude, as at the wanton dance scene in the Mecklenburgers, where Schweinichen further made a great name for himself by his "carousing". But when the duke in an interchange of words "struck his wife such a blow, that she acquired a black eye thereby, this brutality was only surpassed by the singularly naive soothing proposal, which Schweinichen made to the princess". But no less injurious are the scenes at the return of the duke from his expeditions. That the elevated lady found herself and her daughters left to rely on beggary, proves how little sensitive was her feeling of honor.

But the most wonderful picture is ever that of the duke himself, who with 45 persons and 32 horses undertakes an adventurous march through entire Germany, in order to obtain money everywhere from state officials, princes, nobles and monasteries. His unwise search for loans are everywhere refused, as readily understood, but men willingly give him a gift of money merely to be freed from him and his followers, that he also takes without consideration. This is a complete march of plunder, that the shameless prince makes through Germany, and Schweinichen must allow himself to be sent to Utrecht for money. How in spite of all these hindrances they live riotous everywhere, as for example at Cologne their boisterous behavior continues even in a convent of nuns, and reaches the inconceivable. The duke once goes so far in his folly, that in all earnestness he desires to send his faithful men to the queen of England, although he is already married, to offer his hand and then to ask from her a loan of 5 ,000 crowns. If anything can compensate to us for the weakness of this character, it is the strength of his religious convictions. For in spite of all financial distresses, and that he sees himself compelled to send to

Antwerp to pawn his crown jewels, he allows the papal legate to be treated with proper rudeness, who desires to lead him to a change of faith by money. With equal decision the superintendent L. Kranzheim in Liegnitz is removed, since he is suspected of Calvinism, and a strong petition made to his grace by 300 women against the castle is rejected with sovereign authority.

Indeed the brutality of the princely family of Liegnitz in the 16 th century is unexampled even in Germany; but what we 32 learn of other regions is not much more pleasant. Schweinichen himself says, that almost everywhere they were entertained by carousals, and for example that the count Palatine Frederick, "the entire time was spent in drinking, eating and dancing, for it would have been a wonderful noble, that could do anything but drink". Also the duke of Brunswick was a "foolish noble and wished to make him "dead drunk" in the first evening. No wonder that under such conditions the feast as a rule took a riotous form, and not seldom among the noble youths the gayety ended in rough fights. Particularly the revels at weddings went beyond all measure, and astonishing are the statements of what food and rink was consumed. Besides men understood how to make expenditures for expensive clothing, as at the wedding of the young duke of Liegnitz, the wedding dress embroidered with gold and silver cost more than 1500 thalers. The expense of the entire wedding amounted to 14,000 thalers, and art had not the smallest part in this, if we do not include therein 500 thalers for fireworks. Even for burials the rude sense of the time required immoderate feasts, so that count G. Werner v. Zimmern directed, that by his corpse should be held "no feasts nor banquets," so that neither priests nor others might enjoy his death by eating." But since "this was such an old tradition," the feast was held.

The most painful event in the life of the higher class is the low step in the usual culture on which chiefly appears the female sex. What a princess of Liegnitz allowed herself to suffer, we have already seen. What excesses the young princes at the diet of Augsburg permitted themselves toward the maidens of princely or noble rank, with whom they were accustomed to lie on costly carpets on the ground, must be deduced from this, says Sastrow. There we also find how the corruption of customs

penetrated from these circles among the citizens, how the daughters of a doctor of a prince permitted coarse equivocations to be said, "at which they laughed delightedly and amicably, and thus kept house, so that the devil might also laugh thereat". Extremely rich in suspicious acts of this kind is the chronicle of Zimmer. When a noble maiden of Löwenstein elopes with her father's baker, when duke Henry of Brunswick does not even treat his wife decently, when we learn from the other side, t that the sister of the margrave Joachim v. Brandenburg runs off with a falconer, when of a countess of Zollern nothing very queer is said, and also an abbess of Reischach does not even act decently, then the little facts here compared to the excesses beyond all measure, that are narrated of the wife of duke Albert v. Austria, of the duchess v. Rochlitz, of the sister of landgrave Philip v. Hesse. What is placed in the mouth of an honorable matron of Augsburg, what is said of the household of the knight v. Meersburg, of the countess Cilli, widow of emperor Sigismund, has not an edifying sound, and permits understanding the outcry of the chronicler at the great libertinism prevailing in the world. Yet there is in all this rather a rudeness of customs proceeding from an unrestrained force of nature, while France and Italy had already presented the view of . refined wickedness. Also it is not concealed by contemporaries, how much the Spaniards contributed to the corruption of customs. Doubly comforting is it, when besides are still shown examples of female customs of virtue, as they the gay family of Schweinichen presents such in both marriages. Also the Zimmer chronicle knows how to prize the fame of such a lot, and expresses for Berthold v. Flersheim, a "wise and experienced man", praise of the simple household and dear housewife, handsome and pious, also youthful and pleasing in customs".

In the course of time there also penetrated into these circles though slowly, the advanced culture with its blessings, allowing the old rudeness to gradually disappear. But here the movement does not proceed from the lower nobility, but from the princes. For under the influence of the Reformation is formed a strong but also a mild and paternal feeling, that provides churches and schools, regulates the administration, arranges an active police for maintaining quiet and peace in

the land. At the courts a nobler custom obtains its place place gradually, science and art also disseminate here their influence, arousing a common zeal, that soon extends from mere curiosities to antique coins and gems to paintings and sculptures. The entirellife of the courts is thereby gradually ennobled, and in place of the rude carousals occur festivals, in which it is always luxurious enough, but at the same time an artistic tendency makes itself notably felt. Of such a kind is the splendid baptism of a prince at the court at Stuttgart in 1596, of which an attractive description was left to us by F. Platter. The tournament was introduced by a magnificent masquerade, in which 5 camels bore for show emblems of each sphere and paired representatives of the four divisions of the world. The duke himself rode in antique armor, or to speak in the words of the chronicler, "in harness in the heathen manner, so wonderfully richly decorated by gold by the painters, and thus is meant that the armor leaves the legs nude like the arms". In the procession of the margrave George Frederick the shields are painted with Roman tales and maxims. Another march led the image of Janus, then again another Cupid with Juno, Pallas and Venus, all mounted on horses in blue costumes, long coats and sleeves, beautifully trimmed with gold. Also the seven planets appeared, as finally Moors and Turks were not wanting. Gilded cups and wreaths were distributed. To running at the ring is added for the general pleasure a bucket tournament, where the parties have their faces protected by wadded buckets on their heads and fight each other. That it should not be too tame, on another day there is another fight with foils in the castle court, where the duke requires that blood must flow, which harmless wish is satisfied thereby, that several are wounded and one of the fighters has an eye struck out. Of another festivity at t the court of Wurtemberg, that occurred in 1609 at the occasion of the marriage of duke John Frederick with Barbara Sophia v. Brandenberg, we have a report given with all the pedantic details of the time and illustrated by copper plates. In general there is soon formed an entire literature of such descriptions of princely nuptials and other festivals.

No less magnificent was at at the Palatine court. There indeed as everywhere in germany mighty eating and unlimited drinking

played a chief part. Much of this kind is related to us of the extravagant household of Frederick II; still the dry sensuality of the time, however rude are its expressions, is far removed from the refined lewdness of the French and Italian courts. Festal costumes of great magnificence, masquerades, running at the ring and tournaments on foot also formed the programme of of the festivities at the marriage of the palgrave Philip Louis at Neuburg with Anna v. Jülich in 1574, whose banquet was no less extravagant than all others. It is there amusing how the theoligical tendency of the time enters into a bond with the culinary art in order to give its consecration to the culinary enjoyment. For at the banquet duke Albert v-Bavaria gave his private cook 13 table ornaments, in which were represented the conversion of S. Paul, giving of the law on Sinai and other Biblical stories. With these were the figures of several virtues, especially that of moderation, which at a meal lasting from morning till evening, could scarcely be represented. Under the splendid reign of Fredericx IV this extravagant love of feasting increased to yet more pompous excesses. The change to more refined customs of the court was then made by Frederick V, who by his union with the English princess Elisabeth, daughter of James I, and by his stay at the court of the duke of Bouillon at Sedan, had become acquainted with foreign culture.

Gradually is aroused also in these circles the sense of higher interests, namely artistic. Much of this kind is stated by the Zimmer chronicle. We read of a beautiful ivory table, on which are engraved tales of the round table "in very old work". Count G. Werner caused to be cast in Nuremberg a bronze monument with shield and helmet, also great bronze candlesticks, though he was advised rather to have them made of marble work. The Nuremburger had thus sneered at it, although it was an important work. The same noble caused to be made in Nuremberg for himself great ivory compasses, also to be cast there a bell of 30,000 lbs. for his church. Count Werner caused to be made a beautiful carved chest "of the old work, yet artistic, with two shields of arms on it". It is further narrated of "beautiful antiquities," that were burnt in the castle of Zimmern. Count W. Werner --- one sees that this is an art-loving family --- shows the emperor Ferdinand his antique art treasures and

then receives from him antiquities, which king Max had collected, among them also stag horns. By a seal cutter named Gumprian, a "wonderfully artistic fellow," whom count J. Werner the Elder had, the chronicle knows many things to relate. Although the chronicler laments, that in the Smalkald wars were destroyed by the spaniards "the beautiful and artistic paintings of the master L. Cranach in the castle at Torgau, becaused they contained the comparison of Christ and of the Pope'. Damage to the grand art," he adds.

But more interesting than all this are the vestiges of a strongly aroused feeling for the monuments of the German early time. Nowhere perhaps do we find among us such early evidence of such appreciation. Particularly is count F. Christopher astonished by the monuments of Treves, "the like are not to be found in Rome or elsewhere in our country". Also in Liege is considered the palace, which the bishop of the Mark "has built in an entirely imperial manner". In the church S. Lambert there he found more jewels and treasures than in S. Peter's at Rome. The amphitheatre in Bourges is placed almost equal to the Colosseum in size. In the church at Alpirsbach the chronicler is amazed by "the great and high columns constructed of a single stone". Most remarkable is the passage where is described the visit of count W. Werner to the intiquities and vast buildings in Spanheim and Treves. No city in Europe, thinks the chronicler can be compared with Treves in age, the noblest buildings and relics, and he adds, "it is insulting to hear, that we Germans praise foreign buildings and places, also wonder at them for their age and singularity, and know nothing to say of our own, and have never seen or regarded them, that however excel the others".

Such open views, that indeed in these cases go almost too far in patriotic warmth, are only the result of a freer opinion obtained by the knowledge of foreign lands. It praises the toils, and in some examples proves the love of travel, that we found so strongly and early developed in the circles of citizens of Germany, but formed about since the middle of the 15 th century in the higher classes. We commence with the journeys of the Swabian knight George v. Ehingen about 1455, and we still find exclusively the interests of a traveling knight in

the middle ages. All turns about court life, knightly deeds, tournaments and battles. Only once at the city of Ceuta in Spain do we find a superficial note of artistic interest. The cathedral there might be a great and beautiful pagan temple.

An entirely different impression is already made by the journey of the Bohemian knight Leo v.Rozmital, who in the years 1465 to 1476 traveled through the West, of whose experiences we have two reports from the pens of his companions, by G. Tetzer in German and by Saassek in Bohemian, the latter translated into Latin by Pawlowski. Likewise here knightly and also religious interests still play a great part. Not merely the courts of princes, but also the places of pilgrimage with their shrines were visited; but they did not forget also to behold the remarkable things, and especially to mention the magnificent and artistil buildings. In Nimes is viewed the great and ornamental amphitheatre; in Anjou the travelers are struck by the old ducal castle with its 22 towers, with the magnificent keep with lions, leopards, ostriches and ibexes; then the tomb of the king of Sicily and his wife with their statues of white marble. In Spain they wonder most at the noble cathedral of Burgos, and an altar front therein,"of beautiful painting and artistically wrought works, a beautiful statue of the Madonna entirely of silver and gilded". Also the two ornamental spires of the towers built of stone do not escape them; on the third tower, evidently over the crossing, were men still working. In Segovia were they inspired also by the mighty cathedral, and here again they see an altar front of gold and silver, but the choir is so beautifully adorned by sculptures in stone, that few artists could execute it,"even in wood". Such a beautiful cloister had they found nowhere; but it is added that then later came to know those more beautiful. In its midst is a garden with cypress and other trees. In the citadel is a magnificent palace, painted in gold, silver and azure, the floors of alabaster, two colonnades of the same stone, 34 images of Spanish kings around it, that appear to them to be of pure gold. Five apartments constructed of alabaster and ornamented by gold, t the sleeping chamber of the king with a ceiling of pure gold, the tapestry of the bed likewise woven of gold. In Toledo they note in the church three great mass books with splendid initials

and miniatures:- "men are of opinion also, that this was the most precious painter that ever livedin the world". In Guadalupe were they pleased by the golden chalice of unusual size with precious stones, as well as ea golden monstrance likewise with gems, so heavy and large that one could not lift it. Also there on the main altar was a picture of the Madonna, "painted by S. Luke, that is indeed a lovely and earnest picture to show to mankind".

Also in England do they find things worthy of consideration, and especially they admit that they have nowhere seen more beautiful churches, adorned most richly inside, externally entirely covered by lead, which is striking to them. In Reading t they boast of an altar front and a statue of the Madonna, the like never seen, and also would not be seen even if they traveled to the end of the world. But already in Andover they note an alabaster statue of the Virgin, which is also very beautiful. Also in Salisbury they find noble statues, namely a Madonna w with the Child and worshipped by the three kings, a holy tomb with the ascending Christ, the angel and the sleeping guards, "a precious work of sculptured statues, all so masterly executed as if alive". Likewise the artistic construction of the tower added to the cathedral is praised.

In the Netherlands is made prominent Brussels with its grand
40 city hall. They enjoyed a distant view of the already built towers; in the atrium they see as noble paintings as can be found anywhere in the world. They find the old duke of Burgundy seated in the atrium of his palace, on a throne around which all is covered by golden tapestry, no monarch of Christendom has a more splendid or magnificent court. Nothing escapes the notice of the travelers; in Wiener Neustadt they visit not merely the tomb, which the emperor caused to be erected for himself with the stone enclosing it that cost 1100 gold guldens, but also the bell with its inlaid lines of gold.

Their wanderings lead them also to upper Italy, where they are first astonished by the palace of Theodoric in Verona with its immense stones, its stairs, and the massive window arches with their high benches, the walls built of colossal ashlars. Still more fully is described the castle of Milan, entirely b built of ashlars and of white marble, with its broad courts, whose dimensions are given as 120 paces and 25 ft. In the cas-

castle is a beautiful church, but not yet entirely completed, for work is also continued. It is said of the cathedral, thatit is "the most costly church, permeated by marble sculptures and entirely constructed thereof, And it is further stated:- "in the city is the most costly castle of buildings on earth, I mean that may be in Christendom. We also saw a costly house, in it being the merchants of Cosman de Medici". Evidently the palace mentioned is that which the Medici caused to be built by Michelozzo. In S. Ambrogio they are pleased by a "statue of the heathen god". Finally in Venice they not only wonder at t the noble church S. Marco with its costly works and the golden horses over the portal, whose number is incorrectly given as three, but with admiration enter on the description of a palace, which a merchant of Alexandria purchased from the duke of Milan. The cost of the building first begun was 74,000 pieces of gold. The merchant then extended it and caused it to be so splendidly decorated, that nowhere could be found a more beautiful building. The portico was built "entirely of white alabaster, in the sleeping chamber of the master of the house the floor is of the same material, the tapestries are wrought with silver and the ceiling is richly gilded. The bed has two pillows embroidered with pearls, a head pillow is likewise adorned by pearls and precious stones; the bed canopy is woven so magnificently, that it cost 24,000 ducats. The atrium in which is a heating arrangement alone cost 18,000 ducats. The master of the house who returned with his beautiful wife from a drive met the freigners, caused them to be entertained in the most courteous manner with wine and confections in silver spoons and golden cups.

In the 16 th century is increased this interest in seeing, and we already have in the Zimmer chronicle numerous vestiges of animated visits, not merely to foreign art works but also to native monuments. Likewise with count Waldeck, who has told us much of the patrician families of Augsburg, we find many traces of real participation in works of art. From a weapon s smith of the emperor, J. Colmann, he tells us that he saw at a goldsimth's, Otto of Cologne, his polishing of diamonds as well as a costly gilded armor; he visited a skilful chaser and caster of bronze, and is of opinion that this "has not his equal in Germany;" he also sees the artistic watch for the emperor;

in the cloister of the cathedral he describes a painting of Ambition. Even Schweinichen does not entirely withdraw from such studies, however little time for this remains from the erratic wanderings of his lord and the constant great carousing in that time on the whole. Still he does not omit to visit in Dresden the citadel, arsenals, stables and the art museum, but only finds space for the dry note, that he saw there many wonderful and strange things. Somewhat more strongly does he express himself concerning the magnificent electoral tomb in the cathedral at Freiberg, where he still wonders at such art.

This was the time when the painters in Germany began to compete in the magnificent building and furnishing of their castles as well as their tombs; where they made lavish use of the arts highly developed in the quiet work of a half century. Particularly great was the skill of the goldsmith concerned in producing rich ornaments, cups and other treasures, that formed the favorite objects of an alternate veneration. Schweinichen also knows much of such things to relate, and from many princes he receives indeed not the loan asked by the order of his master, but indeed as a consolation the stamped image of the higher noble, sometimes on a gold chain.

Nobler are the motives that caused knight J. J. Breunig v. Buchenbach to pass over the world for six years, wherein he did not limit himself merely to France, England and Italy, but
73 in 1579 undertook a great journey to Greece and Turkey, egypt, Arabia, Syria and Palestine, as he states himself:- "For a special desire and pleasure to know far distant lands, their inhabitants, lives, religions, customs and uses, also not less on account of the great expectation and inclination, that I have had and borne to the holy land (yet without superstition)." His master duke Frederick v. Wurtemberg sends the widely traveled man to England in 1595, to obtain from the queen his admission into the order of the garter. It is interesting to us, that he finds there at the court of Elisabeth a German jeweler, J. Spielmann of Lindau, who stands in high esteem, is ennobled by the queen and is endowed with landed possessions. Breunig's business at the court did not allow him to view the known noteworthy matters as in his earlier journeys; rather he left this to his followers. Only of the pleasure garden of the queen he

notes occasionally, that by far it is not to be compared to t that at Stuttgart. It is still worthy of consideration, that besides bloodhounds, horses, gloves and stockings, he carried to the duke also certain sketches of fireplaces. More abundant are the tales, which the same duke Frederick caused to be sketched of his own journey to England and Italy. The English trip in 1592 is described by the private secretary J. Rathgeb. How unsafe the roads were then in northern Germany even for a prince, we have already learned. Arrived in England, the duke did not fail to view the notable things. He was astonished in Westminster by the chapel of Henry VII, that "is so ornamentally and skilfully vaulted with hewn stone, that its like is not soon found". Not less the tombs in the choir of the church, "entirely gilded and made in the most ornamental manner". At the magnificent chapel of the castle at Windsor the travelers are pleased by the low flat roof, and it shows attentive observation, that it is mentioned. "How generally the churches of this kingdom have it". The castle is entirely built of ashlars with a great rectangular court, at the middle being an artistic high fountain of lead. The most beautiful and noblest of t all castles, "such is not found indeed in other kingdoms," is Hampton court, indeed only built of brick, but of unusual extent with 10 great courts, a fountain in front with puzzling a arrangements, near it an ornamental garden with exotic plants. In the castle all rooms are with costly tapestries of gold and
42 silk,(in the audience hall of the queen being tapestry of gold, pearls and precious stones, a table cover worth 50,000 crowns; the throne just as rich). Also halls with costly paintings, w writing desks of mother of pearl, organs and other instruments. Also a castle belonging to the greatest landlord of England exhibits princely splendor. Namely the great hall is wonderful, whose ornamental ceiling extends freely without columns, 60 ft. long and a pout 30 ft. wide. In other apartments and galleries are also seen tapestries, paintings and inlaid tables. Some halls have very artistic ceilings of joinery adorned by gold and color. Here is even added the representation of such a ceiling.

But far more valuable to us is the Italian journey of the duke, undertaken in 1599 and doubly interesting, since an art-

artist and architect, H. Schickhardt, wrote the description. Quite simply the duke travels with a few attendants, among them being Schickhardt, on hosseback in the journey, to enjoy in deep incognito the splendors of Italy. By the sketches, however brief, is visible the eyes of an artistically trained architect. For example his view of the leaning tower at Pisa is characteristic, whose inclination is later for the towers of Bologna, and he explains it quite intelligently by the accidentally unequal settlement of the foundations, undoubtedly forrect for the tower of Pisa, while for the classically trained architect the caprice of mediaeval architects gava their inclined position to the towers of Bologna, but conceivable is not explained. An indication of the same modern opinion is, that when in Rome he does not admire the old church of S. Peter, although some beautiful altars are therein, while he praises excessively the new building. In the Lateran basilica as in other Roman churches, he is pleased by the carved and gilded ceiling, in in S. Maria Maggiore by the magnificent chapel of Sixtus V. But he especially praises in the Vatican the many beautiful halls and noble apartments, also "a very beautiful chapel, in which besides other paintings is also the last judgment painted by the ingenious painter Michelangelo. The only time that we find the name of the great Italian artist in such reports of travels; but here is also no trace of Raphael, while Michelangelo's had already extended beyond the Alps. In the Vatican library he wondered at the great and magnificent hall, and sees "manuscripts of the ancient authors, such as Cicero, Virgil, Ovid, w which they must have written themselves with their own hands". Of sculptures he praises the Laocoon, but particularly in the palace of the duke of Florence (Villa Medici) a statue of a nude man of white marble, not even of lifesize, kneeling to w whet a knife, that he holds to be one of the best works of art to be found in Rome. Besides he mentions the Dioscures and Marcus Aurelius on the Capitol.

On the return journey they take their way through Loreto, whose magnificent church is rightly praised; in Pesaro they f find German artists with the duke of Urbino; in Bologna, whose university is chiefly attended by Germans, in spite of the incognito they received a musical serenade; he wondered at the

tomb of the saint in S. Domenico, "a beautiful altar of marble and alabaster". In Florence Schickhardt frequently visited G. da Bologna, who showed him a chapel built by himself. Lively enjoyment did they have in Vicenza with the grand buildings of Palladio, although his name is not given. The city hall there is compared to that of Padua, and this again to the similar hall of the new Lusthaus at Stuttgart. In S. Antonio they are pleased by the noble marble sarcophagus in the chapel of saints; the equestrian statue of Gattemelata they find "not inferior to that of Marcus Aurelius". In a pleasant trip on the Brenta animated by vessels, whose banks are adorned by noble country houses, they finally pass to Venice. Here the splendor of the monuments raises the quiet tone of the narrator to enthusiastic exclamations; still also with the nobility of the South, he devotes his attention to the paintings of A. Dürer. On the return journey they are charmed by the tomb of the emperor Maximilian, and the artist of the ornamental reliefs, A. Colin, is praised. Still they likewise again a friendly glance at the golden "dachel". (Covering ?).

We see that from the beginning to the end of the epoch the influences of Italy in Germany are proved, undeniably ever increasing in power and variety, gradually penetrating into all classes. Numerous wanderings of artists cause the beginning. From Dürer himself we know by his own statements, how he went to Venice, indeed more to cause the recognition of German art there, than to be himself subjected to foreign influences. Yet in his works after his Italian sojourn the influence of that art is not to be denied. How he sought everywhere to learn, we see in his journey to Bologna, where he betook himself, since some one had promised to instruct him in secret perspective. Further traces of Italian influence in German art will have to be considered later, but also the independence, which the later understood how to preserve.

But besides the artistic classes, there were numerous other relations to the South, that extended the influences everywhere. There is here effective the extended intercourse of Germany a always has with Italy. Augsburg and Nuremberg are both the chief places of the German art of the Time, excelling all others. From them came the multitudes of German students, who continually proceeded to Italy, to carry on their studies at its very

famous universities. With interest German travelers still follow their traces in the arcade courts of the universities of Padua and Bologna, where their names and arms form not the least part of the magnificent decoration. Finally the nobility also go to Italy, mostly in attendance on their princes, and the result is more refined customs, a freer view of the world, greater intenest for all intellectual creations and especially for art. The lower nobles can least engage in this, for their means are small, and if they do not wish to become boorish like the ordinary noble, they must early seek to find a place in the service of the court, in the army or in the government. Even from the empire is to be expected no thorough promotion of the arts. Maximilian I is the only emperor of this epoch, who aids in the culture of the Renaissance; but even with him is this restricted to those well known wood engravings and to his splendid tomb at Innsbruck. In all these undertakings one indeed traces decidedly the air of the new time. For the German princes is it reserved beside the germinating and highly developed citizens, to bring the new art into monumental expression. How this occurs in detail, we have to consider later, but it is already to be emphasized here, that in contrast to the art in France almost exclusively dominated by the court and its influences, we do not find such grand monuments in Germany indeed, in which the power of a single absolute monarch is egbodied, but otherwise in an almost innumerable series of undertakings on a more modest scale is the entire rich diversity, which is an advantage of our nationality.

48 Chapter II. Beginning of the Renaissance by the Painters and sculptors.

If it is anywhere clear that the middle ages has completely passed away, this is the case in the consideration of the artistic creations of this epoch. In the contest of the new style with the forms of mediaeval art we recognize the contest of two opposed conceptions of the world. The middle ages had the climax of its creation in church architecture, and found this in the Gothic style. This was calculated in a preeminent sense f for church building, and therefore a time with an exclusively ecclesiastical tendency must conduce to the highest expression of its desires and abilities. When such a deep connoisseur of the middle ages as Schnaase says of the Gothic style, that from its beginning it was not well adapted to secular purposes, we simply have to endorse this. Well has the middle ages characteristically stamped in this style its city and guild halls, i its castles and fortresses, as well as the city dwellings;but too strong a coloring of church art is connected therewith, f for them to be able to assume the expression of secular comfort. Already after the 14 th century, in which the citizen class s strongly flourished, the cities increase in wealth and culture, the love of life strongly rules over all, and there begins the downfall of the Gothic style as a necessary reaction from the movement. It had played out its part, a different time with n new ideas required new forms. How these were first produced in Italy by the study of antique monuments already after the 14 th century until they broke forth in 1420 is well known.

49 While this transformation was completed in the South, the North broke no less decidedly with the traditions of the middle ages, although in a different tendency. H. van Eyck certainly belongs to the greatest road-breakers and path-finders in the history of art, for his new art of strictly studying nature, and the lifelike representation of the human form with its landscape and architectural surroundings, to free itself from the pattern forms and gold grounds of the middle ages, is an equally bold break as were the acts of Brunellesco, Ghiberti or Donatello. The entire endeavor of the time then, from the dreamy idealization of the barren scholastics of the middle ages to the truth, to enter into the animated realities

of the world. Here it was nature, there in the first line the antique, by which art should be young again.

As this truth to nature spread in the North with rapidity, first painting and sculpture soon passed from the Flanders school over the provinces of Germany, the new art must appear in sharp contrast to the Gothic architecture laid aside. This had come to be entirely in the service of a manual pattern, and in the hands of honest but ordinary masters, fell into technical and especially constructive show pieces, as for example the spire of Strasburg minster, or into fantasias of monotonous tracery. Men must soon feel everywhere, that this style inevitably remained far below the requirements established by this time. Indeed its existence was extended yet more than a century, for nothing is so strongly attached to the traditional as handwork grown old in routine. Therefore we cannot wonder if we find the Gothic style prevailing in Germany in even the 16 th century, even in many details preserved till in the 17 th. But it is also conceivable that in the numerous contacts of Germany with Italy, the campaigns of the emperor, commercial connections, scientific relations, that the new architecture so splendidly developed there soon began to affect Germany. This must have even occurred much earlier, if the movement in artistic circles had not found opposition in the political and religious conditions. For the formative arts after van Eyck stood on an extended footing with the Gothic, as easily recognized from the numerous paintings of the time. Although the painters in their architectural accessories and backgrounds did not reject Gothic forms, still the pointed arch appears inconvenient to them, for almost without exception they employ the round arch in its place. Is it then a wonder that we see the Renaissance in Germany richly developed after the beginning of the 16 th century among the painters and sculptors in pain-
50 tings, wood engravings, copper plates, tombs and other works in relief, while architectural creations in the new style commence only about the middle of the century?

Among the art works of this epoch is perhaps none, that shows in so many ways the transition from the old to the new time, as the chronicle of H. Schedel of the year 1493. It is not merely one of the most precious printed works of the time, presenting

in its text not merely the most remarkable conclusions on the statements therein, but affords esbpecially in immeasurable w wealth of its woodcut illustrations drawn by M. Wohlgemuth and W. Pleydenwurf a standard for requirements and the undertakings of the graphic art. While the representations of figures were in the raalism of the conceptions derived from the Flanders school, the ornamental still continues entirely within the limits of the Gothic style, and only once just on the first plate with the imposing representation of the enthroned Saviour, do we recognize in the wilful figuees of children, that gracefully break through the Gothic foliage of the border, the influences of the Renaissance and that they are veritable Italian Cupids.

But most important for us are the numerous views of cities, by which the work is adorned. Already in the endeavor for geographical and topographical representation, here connected with historical narration, undeniably the sense of the nime expresses itself, but on the other hand in the conception and execution the middle ages and the new time are opposed. First is to be noted, that the Gothic forms are frequently indicated, though never strongly executed, and are never characterized by the pointed arhc. This concurs with what we have already recognized as the brominent peculiarity of the paintings of the Flanders school. In fact with greater consistency is the semicircle employed on portals and windows, on the sound openings in towers and on friezes and cornices, and even where the great divided windows distinctly show the Gothic style, the round arch is chosen. A custom that became a fixed standard is even followed in the more accurate drawings of a Merian, thus until the middle of the 17 th century. Thus in the preference for the round arch the North meets the Renaissance of the South. There more striking however is that the pointed arch is twice employed, indeed in freely artistic design; once on plate 7 on the gate of paradise, and indeed with all the variations of the late time, the other case being on the ideal restoration of Solomon's temple on plate 60.B. That in the representations of cities, whether ancient or modern, belonging to Germany or Italy, Greece or the Orient, the usual forms of the middle ages are chiefly employed, this causes us no wonder, for it occurs

in the same naive sense, which dominated art throughout Italy as in the North, and no anachronism is found therein, in placing antique gods and heros or Biblical forms on the clothing of the time. But besides an influence of Italian Renaissance makes itsel felt constantly, before all in the extremely numerous central and domed buildings, as well as in the domical terminations of towers.

But in other respects the mediaeval views with their indifference to reality emphasizes this dependence on fanciful caprice quite directly in easy breadth. When Nineveh, Damascus, Babylon, Athens or Nicea is represented entirely like German cities of the middle ages, then we do not wonder; but if Nineveh looks exactly like Corinth, Damascus just like Naples, Perugia, Verona, Siena, Mantua or Ferrara; and further when Nicea is nowise different from Padua, Marseilles, Metz and Treves; if Troy might change places with Tivoli, Ravenna, Pisa, Toulouse etc., this is certainly to be attributed rather to the imagination. It is so in fact; some woodcuts hav pleased and must be printed again, being furnished with the names of other cities. It is most amazing that this procedure is even employed for the neighboring German cities (Pl. 130), of which one half is simply the repetition of the woodcut, that represents Paris on Pl. 39, but where a woodcut is added, that has just as little to do with Magdeburg, and the lines of the houses do not once correspond to those of Paris adjoining. No more care for truth is presented by the representations of the different monastic orders, for the Cluniac monastery on Pl. 173 is exactly the same as the buildings of Vallumbrosa on Pl. 190, the cross bearer on Pl. 207 is the same as the preacher on Pl. 209, and still others. A second illustration likewise serves for Benedictines, Augustines, Cistercians, Templars, Celestines, Knights of Rhodes, and still others; a third is devoted to Carthusians, Olivetans and others.

But besides these merely fanciful illustrations in which is expressed the endeavor of the time for a characteristic expression of truth appears, and which are manifestly based on a more
52 or less accurate drawing at the time and place. These are mostly large plates that occupy the space of two opposite pages. Here first of all in Germany belongs Nuremberg (Pl. 100), that

that with its city wall with abundant towers, its two principal churches and the stately citadel affords a splendid view; Erfurt (Pl. 155), whose cathedral with the high flight of steps and the three towers as well as the opposite church S. Severus is easily recognized; Würzburg (Pl. 160) with its grand palace and the cathedral with four towers together with three Romanesque apses; Bamberg (Pl. 175) which is not only characterized by the imposing cathedral and the location of the monastery of S. Michael, but which by its upper parish church with the choir and its aisle with flying buttresses and piers is very correctly represented. Likewise Cologne (Pl. 91) is well shown by its Bayen tower and the choir of the cathedral still in building; Strasburg (Pl. 140) is characterized before all by the great minster, whose towers extend high into the text of the page; clearly seen is the magnificent rose window of the facade, but also the tower on the transverse aisle with its still existing spire. In Basle (Pl. 244) is especially recognized the minster terrace rising high above the Rhine; the northwest tower is still in building; on the Rhine bridge is notable the still existing little chapel. Also Ulm (Pl. 191) with the colossal unfinished tower of its minster and with rich painted decoration on the towers of the principal portal next the Danube is easily recognized; likewise Munich with the high roof and towers without spires of its Frauen church as well as the picturesque Isar gate; finally Vienna (Pl. 99) where not merely the tower of S. Stephen but also S. Maria am Gestade with the original construction of the tower gives sufficient starting points.

But also some of the great Italian cities enjoy a generally correct and characteristic representation. Thus first is Venice (Pl. 44) where not only the Piazetta with the two columns, palace Doge with its upper and lower arcades, the church of S. Marco with its high domes, but even the peculiar ogee gables of the Venetian style, the open loggias and balconies of the palace facades, indeed even the striking form of the chimney cap is seen to be represented intelligibly. Equally characteristic is Florence shown; the cathedral with its mighty and entirely completed dome, the baptistery and the bell tower, the great palace Vecchio with the unmistakeable form of its

tower, but then also the Annunziata with its high domed choir, Even S. Maria Novella with the great volutes of its facade is represented. Not less interesting is the great representation of Rome (Pl. 58). At the right side the gate del Popolo forms the border, above is the grand shape of castle S. Angelo, and still above on the horizon is the Belvedere, not yet connected with the Vatican; the papal palace itself is yet entirely in mediaeval form, beside it being the old basilica of S. Peter with its portico and great facade, farther is the island in the Tiber with its churches, then a column of Marcus Aurelius and close to it is the great dome of the Pantheon; the termination at the left is formed by a part of the Colosseum, behind being the temples of Janus and of Vesta; in the foreground is still seen on Mt. Cavallo a naive representation of the Dioscures with their horses. Also the accompanying text intellegently emphasizes the most prominent antiquities, but finally ends with a complaint on the devastation of the monuments by the Romans, who in brief time must destroy the entire noble antiquity.

It is evident what cities and monuments were then visited most by men, and how many others were entirely unimportant to them. It agrees well with this that we also find a representation of Jerusalem sufficient in the main points (Pl. 48),but Constantinoble is treated with particular preference. On Pl. 130 is found a large view of the city, on which the church S. Sophia with its dome and several columns erected in the vicinity are prominent. This view is then reduced one half and is twice repeated on Pls. 249 and 214. Finally is found on Pl.257 a representation of the old monuments, among which besides the church S. Sophia is the domed structure of S. John Baptist, the imperial palace with its garden, the hippodrome with its two obelisks are prominent.

We saw in this important work indeed certain germs of a new tendency, traces of the influence of Italy, though still limited and restricted by mediaeval opinions, as proper for artists of the older school, yet now appears with the beginning of the 16 th century a new generation of artists on the scene, who receive their impulses directly from Italy, and break a path in German art for the Renaissance. The Augsburg school seems

here to take the first rank at the time. The numerous commercial relations with upper Italy and especially with Venice naturally lead this way; the love of life of the luxurious mercantile city favors the acceptance of this gay world of form. H. Burgkmair was born in 1472 and is one of the first, who transplanted the art of the South to Germany. As a rule it is said of him, that after his sojourn in Venice in 1508 he "changed his manner". But his works show that he had already known the Renaissance, whether he had already been in the South or had learned from Italian engravings and paintings. Already on his picture of the Lateran basilica dated in 1502 are combined in the architecture of the portico the firms of the new style with the Gothic. It is indeed the earliest occurrence of Renaissance motives in Germany, at least no earlier monument is known to me. Still more decicedly is expressed the new style of art on the magnificent throne, that we notice in the middle picture of an altar tablet of 1507 in the gallery at Augsburg and from the convent of S. Catherine. The border is still Gothic (Fig. 1), and also on the wing pictures are painted Gothic arcades. On the contrary the artist has furnished the throne, on which are seated Christ and Maria, with a back of open arches resting on little Corinthian piers and enclosed by larger Corinthian pilasters. On the capitals of the pilasters kneel angels who hold stretched tapestries; the ends of the balustrade are formed by dolphins, which end in free scroll work. it is already striking on this Plate, how the Renaissance forms in ornamental fullness and magnificence appear to excel in the decorative e elements of a Gothic that has become unrestricted. However the artist employs both styles beside each other, and this henceforth for a long time remains the practice of nearly all German masters. Thereby they are in contrast both with Italian contemporaries, as to the ideas of our days. We moderns care for unity of style and purity of forms and scarcely understand the naive procedure of a time, that in the first line placed ornamental magnificence anf enrichment of the world of form. The late Gothic had already favored this tendency, for after the strict constructive systems of the middle ages had been loosened, a capricious ornamental play with the proper ground elements of construction was carried on, particularly with the

ribs of the vaults. This tendency must even increase, when men came to know the forms of a foreign architecture. In Italy the masters of the Renaissance had soon discarded the last echos of the middle ages and had passed to a style whose unmixed beaüty of a classical expression of the elevated artistic tendency, which then filled the nation. Quite otherwise in Germany. The wild agitation in which the tendencies of the new time must c contend with the traditions of the middle ages till deep in the 16 th century, did not allow such pure and general feeling of beauty to appear. All northern creations of the time bear more or less the disunited nature of the epoch on their surfaces. Purity of style and the utmost refinement of form we can therefore expect nowhere; but indeed a power and wealth of life, w which was unaffected by all this opposition attacks the apparently opposing with a fresh tendency, and is expressed with youthful love of forms in characteristic creations. In this sense proceed all our old artists and in this sense must their works be judged.

To remain a moment with Burgkmair still, the Germanic museum at Nuremberg has possessed for a short time a very important painting of 1509, on which he has represented the Madonna with the Child enthroned in a magnificent niche, surrounded by luxuriantly blooming rose bushes in a southern landscape. Here t the last remains of Gothic tradition are absorbed by the most splendid Renaissance. Also in the deep color tone of the dignified grace of the Madonna is recognized the influence of the Venetians, namely of Giambellini and Cima, and only the strongly drawn and ugly Christ child recalls so many contemporary northern figures. Moreover Burgkmair's numerous drawings for woodcuts present enough examples, how freely he manages with architectural forms, how far as a rule these hastily sketched compositions remain behind the architectural earnestness of the paintings just mentioned. We find numerous proofs in the great series of Austrian saints. Clearly appears to us therein the preference of the time for architectural borders and backgrounds, opposed to accessories of tools and costumes. He loved to display in such things his rich desires and his fluid gift of invention. The scenes are mostly laid on open or closed halls, or the landscape is adorned by magnificent buildings; of rich thrones, furniture and vessels of all kinds is

no lack. In Burgkmair's plates mentioned above the Renaissance forms are mostly given for the benefit of the accessories.For example compare the columns like Doric on(Pl.3; S. Adalbert) with tose similarly treated on Pl. 10 (S. Ausbert) or on Pl. 12 (S. Ediltruda). No less fanciful will be found on Pls. 37, 39, 49, 71. Or consider the columns like Corinthian with S. Amalberga; the bases ogee with double rounds, the torus almost Gothic, or rather late Romanesque with doubled cavetto, the capital with notched abacus at each corner and a mask between them. Besides the Gothic the Romanesque also quite often came to our masters. On Pl. 25 (S. Dentalin) is seen a gallery of columns with cushion capitals. The shafts of the colunms preferably are strongly swelled, covered by foliage, almost natural. Thus on the plate mentioned above and on Pl. 16 (S. Boniface) and many others. These capricious Renaissance forms are then fearlessly connected directly with Gothic profiled arches and vaults; thus on Pl. 13 (S. Bathilde) or on Pl. 36 and many others. How the foliage often varies between the crisp late Gothic leaf and the acanthus of the Renaissance is seen, for example on Pls. 15 and 96; yet the master knew how to bring into use the new world of form with its entire richness, is recognized on the wall frieze with masks and scroll work on Pl. 109 (S. Ulrich), and even more on the pretty choir niche on Pl. 111 (S. Wenceslaus). Similar studies are left in the White King and other works of Burgkmair. From the White King we take in Fig. 68 in the following Chapter the illustration of a richly furnished room, while Fig. 2 from the woodcut of 1508 presents the emperor Max mounted in full armor. The magnificent portico with Corinthian piers, broken entablatures and classically treated frieze, that like the shafts of the piers is decorated by elegant ornaments, shows how fully the artists had then already made their own the world of form of the Renaissance, and how it was necessary for them to give evidence of this at every opportunity. To the most admirable belongs the masterly woodcut print of 1510 (Bartsch, VII, 40), on which Death like a bandit in ambush overthrows a young knight, while the beautiful wife, that has enticed the unfortunate,screamming takes to flight. This is a composition entirely produced by Venetian opinions; the narrow alley enclosed by folty palaces with magnificent Renaissance portals, behind being the canal with a

quietly gliding gondola; even the form of the chimney cap on the nearest roof recalls Venice.

Among the Augsburg artists, who probably learned through Burgkmair to know the new world of form, are eminent the members of the Holbein family. The Older H. Holbein has still retained much of Gothic in his paintings. Thus especially in the painting of S. Maria Maggiore of 1499, one of his chief works. But already in the frequently mentioned altar paintings in the same gallery, which must now be transferred to the elder Holbein, but which by a falsified inscription were long credited to the son, there are seen in the borders golden Renaissance scrolls with winged genii, who blow cornucopias. Yet freer and nobler development has the Renaissance on the noble altar of S. Sebastian of the Pinacothek in Munich, that perhaps must be regarded as the joint work of the elder Holbein and his brother Sigmund.

The first master that broke completely with the middle ages and decisively turned to the new style is H. Holbein the Younger. In his works we scarcely anywhere meet with Gothic forms, excepting those of vaults; on the contrary he preferably takes antique architectural details and the ornaments of the Renaissance. But he continues not as most of his contemporaries and countrymen a mere sport, rather he penetrates deeply into the nature of the new art style, so that his entire creation is f filled by this and appears permeated by it. Since Woltmann in his book has also exhaustively treated this side of the great master, this needs merely a brief intimation here. Primarily Holbein is one of the first, who employed the new style in monumental works. His paintings of facades, so far as they are known to us by sketches and imitations, testify with what freedom of genius he developed this species of representation. The entire 16 th century remains in the Alemannic provinces on the upper Rhine dependent of him, in Switzerland as in upper Alsace. We must attribute to him the first use and establishment of t this kind of mural decoration. It differs in essential points from that which Italy undertook in the same field; for the influences received from there were freely transformed according to the quite peculiar conditions of the problem. In upper Germany most of the citizens' houses then (as even is still common) were built without elevated architectural pretensions,

even frequently in half timber work, but mostly in stucco. At most was cut stone employed for the architraves of the windows and doorways. Likewise in the subdivision these facades show the entire freedom of that code of building, when without regard to symmetry the openings are quite irregularly distributed according to caprice and convenience. But the love of form and color of the time was not always satisfied thereby; it sought a remedy and found this in painting. To the painter was given in part the problem to adorn the facades with gay and earnest tales, mostly from classical antiquity, and by his work to
60 conceal the irregularity of the arrangement. But to the execution of such works belonged beyond what was formerly required from the painter, a developed esthetic sense, knowledge of architectural forms and skill in their use in combination. Here the contemporary artists came to establish their manysidedness, and for the most excellent, first of all for a master like Holbein, can one speak of universality. What modern painters almost entirely lack with the increasing narrowness of training, Holbein possessed in the most complete degree. As on the Hertenstein house in Lucerne, he first assumed the facade to be like a tapestry surface, which in skilful divisions he covered by the creations of his imagination; but in the chief picture he provided an architectural background, that as a magnificent domed portico with a niche opening by columns served the whole as an effective centre. More freely was developed the style of the master, the grander his architectural conception on the f former Dance house at Basle, for which the sketch is preserved for us by a tracing in the museum at Basle, as well as by several original drawings, possessed by the same collection. We give two examples in order to illustrate the method of the artist. If one desires to judge his invention and genius, he must realize that in both cases nothing existed excepting the few entirely irregular window openings, neither placed beside nor over each other. Over these he first threw an entirely free architectural framework, that in its magnificent elevation magically places before our eyes an imaginary palace with high vaults and arcades, with perspectively projecting columns and piers, with rich ornamentation by statues and other sculptures, with freely composed crownings and ornamental friezes (Fig. 3).

Likewise those open galleries on consoles occur (Fig. 105), w which are then animated by figures to increase the deceptive appearance of reality. One must confess, that here as in the Arabian Nights, that the modest means of decorative painting here produced the whole festal splendor. The Basle collection also possesses a number of similar designs, in which there inexhaustibly appears the variety and ease in invention. Yet these were only subordinate works, not standing high in the estimation of contemporaries, so that the council of Basle in his appointment of Oct. 16, 1538, stated, that the master's art and labor should be more valuable, than to be "wasted on old walls of houses". When in the same document his knowledge of architectural matters was praised, a further survey of his works shows how this praise was justified.

Before all are to be mentioned here the numerous designs for glass paintings, of which the Basle museum in particular possesses an entire series. To the most beautiful belong the famous plates of the Passion. Holbein gave to each scene an architectural border in the freest use of all sorts of Renaissance forms, as for this purpose he handled with complete mastery. Bold piers alternate with columns in which the swelled form of shaft is favored. Plant ornament, sportive scroll work, masks and medallions, playing boys with festoons of fruits and flowers are abundantly employed. The forms are dry throughout and even exaggerated; but Woltmann has justly stated for them, that just therein is to be recognized an artistic consideration of the needs of glass painting. For this technics requires bold outlines and rich variations in outlines to make possible an effective combination in contrasting colors. Therefore also athletes and caryatids, friezes with figure representations, in brief all elements offered by the new style are takin to assist. From these beginnings the Swiss glass painting in the further course of the 16 th century developed to that splendor, of which remains evidence is still found in council halls, guild halls and shooting galleries. One of the earliest of this series is that in the great council hall at Basle of 1519 to 1520, partly executed after drawings of Hilbein, Urs Graf and N. Manuel. The last two masters belong to those besides Holbein who first there became naturalized in the Renaissance. An exam-

example of Holbein's composition for glass paintings is now to be found in the cabinet of copper engravings at Berlin, and we give it after the illustration in Woltmann (Fig. 4). By the slender double columns that project from the piers, we recognize how capriciously Holbein yet treated the new forms, and how mediaeval echos appeared there, even of the Romanesque style. But also elsewhere the master shows himself entirely filled by the eandeavor to apply the forms of the new style whenever possible. Even on the portraits of J. Meyer and his wife of the year 1516 are seen soculns of very wonderful form, in which the Renaissance still appeary very indistinct in conception. Likewise the foliage on the architrave, the vaulting with its rosettes, in a word the entire architectural pramework exhibits little understanding. It is the most pueriliein this respect that we possess of Holbein. Already from the development of his architectural forms, that in the designs for glass paintings,and particularly in the pictures of the Passion, are handled with so much more more freedom and mertainty, it may be conjectured that he must have been in Italy meantime. Indeed we know too little of the mode in which the German masters in that time studied; they may have adopted much from Italian paintings, even more from copper engravings; on the Hertenstein house Holbein employed studies from Mantegna's Triumphal March of Cesar; yet with such familiarity with the forms of the Renaissance, as Holbein soon brought to light, one must conclude on his presence in Italy. Likewise remains in most of these works of his early epoch at Basle the general proportions as depressed, and in this is the influence of northern customs, of low living rooms, such as were peculiar to Germany and Switzerland. Also the composition of the Darmstadt Madonna is not free from this fault, which in this case is now made a merit of the master. That furthermore in his altar paintings he proceeds with wise moderation in the use of architectural accessories, is even shown by that Madonna of burgomaster Meyer and even more by the Solothurn picture.

But how Holbein in the course of time developed himself in the knowledge of architectural forms is recognized in his later works. The Erasmus in a shell, which forms the title to the entire edition of the works of that learned man and certainly o originated before 1540, exhibits not merely slender proportions,

and elegant elevation of the whole, but even in details already the forms of the commencing Barocco, such as Michelangelo and his school first introduced in architecture. Purer and nobler than this work, indeed without question the most complete architectural creation of the entire Germanic Renaissance is the design for a fireplace, probably intended for a house of Henry VII, which is seen in the British museum. Arranged in the form of a triumphal arch and made in perfectly beautiful proportions, adorned by costly ornaments and sculptures, this magnificent work combines the gay love of decoration in the early Renaissance with the mature beauty of the developed style, without any mixture of the elements of Barocco and mannerism, such as the architecture shows on the previously described plate. Here is attained about the same elevation, which A. Sansovino accutied. (Fig. 5).

But even more fruitful is the activity which Holbein devoted to the different art industries. How he contributed to the reanimation of glass painting, we have already seen. No less influential were already in his first epoch at Basle his works for wood engraving. In numerous titles of books, in borders, signatures for printers (Fig. 11), everywhere springs forth a rich stream of ornamentation in the forms of the Renaissance. Holbein handled the ornament in the same sense as all great m masters of that time; it should only adorn and not mean something additional. And that is hre only correct idea for the entire species. Much caprice is mixed with the choice and combination of the motives; but do not forget that the ornament should and will be merely a gayer sport. If all sorts of deeper tendencies are forced into it, symbolical relations, it is robbed of artistic freedom and is loadad with a ballast too heavy for its delicate members. Only the esthetically abnormal is to be condemned; otherwise must be left entire freedom. To the most beautiful works of Holbein belong the designs of vessels of all kinds, from simple mugs and beakers to rich goblets and entire table ornaments. The Basle museum possesses a treasure of such designs, of which we give two examples in facsimile. In the simple beaker (Fig. 6) is recognized the sure word of the master, who knows how to develop the beautiful from the essential with freedom; the slender elevation, the refined and

yet strong outline, the effective membering and the suitable applied ornament stamp the work as a model. How animated in c contrast to it is the magnificent goblet (Fig. 7), whose outlines are more richly animated by figure ornaments and is treated in accordance with its purpose! To the most beautiful of this kind belong some plates engraved by W. Hollar; but in richness all others are surpassed by the festal goblet of Jane Seymour in the Bodleian library at Oxford (Fig. 8). Here are combined the greatest wealth of the world of form and a developed Renaissance with a beauty of elevation and membering, which lend to this work the stamp of classical perfection. In t three divisions rises the foot in living growth with leaf wreaths, festoons, heads of angels and masks, playing dolphins, "that in strongly accented projection charmingly appear with scroll work and the suspended pearls, embody the pressure from above and the elastic resistance". On the contrary the body of the vessel is boldly beset by bosses and partly relief ornament, partly adorned by picturesque surface ornament, animated by medallions with Roman emperors, warriors and women. Precious stones and the initials of the king and his spouse enclosed by lover's knots, H. and J., decorate the lower and upper edges, on whose upper termination the motto of Jane Seymour is read, "bound to obey and serve". Finally the cover is decorated by precious mermaids, who blow their trumpets of stems of flowers, and the crowning is formed by a playful pair of cupids, who hild the arms with the royal crown. Here is seen how the artist strove for that colored effect by the use of gold, pearls and precious gems, in which the goldsmith's art of that time rightly sought excellence in its works. Also the magnificent watch in the British museum belongs to this series, an illustration of which is given by Woltmann.

No less spirited are the designs for weapons, namely sheaths for daggers, on which the imagination of the master loved to play in figure compositions of many kinds. We give from Woltmann one of these sheaths from the library at Bernburg (Fig. 9). In three divisions in a graceful Renaissance is first seen Venus, fitted with asses' ears after the fashion of fools and h holding a torch, while at her feet sits Cupid with bandaged eyes, shooting his arrows; Above this in an open portico Thisbe

stabs herself on the corpse of her Pyramus, and finally in the upper division is the judgment of Paris. It is notable how the artist with correct feeling broadens the architectural elevation upwards, but allows it to develop ever lighter and more airy. Another dagger sheath is possessed by the Schinkel museum at Berlin, with the clever dance of the dead, where the composition is arranged lengthwise and is merely divided by a cross band. Woltmann gives information of several other designs for dagger sheaths and hilts. We give in Fig. 10 another precious design drawn by Holbein on the wood block. In the upper division is seen the boldly animated composition of a Venus with the torch, beside whom playful Cupid stands with the idea of shooting again. Winged children in graceful groups fill the o other parts, and the winged head of an angel forms the lower termination. But far beyond this domain Holbein extended his activity for art industries, and we find everywhere the same spirited invention, the same artistic use of Renaissance forms. Thus is seen in a sketch book in the British museum and another in the Basle collection, precious designs for small ornamental articles, medals, bracelets and brooches, even for beads, buttons, tassels and embroideries, and further for bookbindings, hand mirrors, combs and brushes, eardrops, necklaces, arm bands and girdles. It is a world of precious designs, and certainly none of our masters has contributed so much to promote entire reality with the air of beauty as Holbein.

If the tendency to the Renaissance in Germany first proceeded from Augsburg, the new taste was soon developed there to greater ornamental magnificence. We can recognize this particularly on the works of the carving chisel on the monuments, and especially distinctive of this are the works of D. Hopfer. From 1518 dates the great shrine (Bartsch, No. 21), which is constructed in three stories with open porticos, below with the holy family, above with the crucifixion and finally with the ascension of Christ. It is one of the most luxuriant works of the German Renaissance, full of freedom and imagination. The drawing of the lower story at a greater scale and more beautiful than the executed engraving is possessed by the museum of Basle. Far heavier and more robust forms are shown by the great altar tabernacle of the same engraver (Bartsch, No. 20), whose forms

are shown by the great altar tabernacle of the same engraver (B. No. 20), whose forms directly indicate the school of Venice, particularly the school of S. Marco. Among the other works of Hopfer especially worthy of consideration are Nos. 7, 13, 19, 25, 26, 34, 39, 44, 45, 96, 99 and 109. In Pl. 34 of Hirth's Renaissance is found an example (B. No. 7) of the luxuriant o overloading, but also of the great original magnificence of his works. In a domed chapel is seen the adulteress, who in dumb submission awaits her judgment from the Master, while at both sides are shown aroused and excited groups of Pharisees. The pomp of the architecture, which on pilasters, architraves and arched friezes teems with ornaments in the developed style of the early Italian Renaissance, is manifestly the chief idea of the artist. The crowning of the front arch by masks, sirens and cupids is especially fantastic in effect.

Entirely otherwise is treated the relation to the Italian Renaissance by A. Dürer. His nature is less concerned with fresh and free realization of life, far more with subtle absorption and deeper thought. Also he only becomes acquainted with the new Italian art and well understands how to treasure it. Already in his sojourn in Venice in 1506 he recognizes the contrast of his own art to the local, but also he well knows his own value. He faithfully reports to his friend Pirkheimer, that the foreign painters are hostile to him and employ his inventions in their paintings, but later blame his paintings, "that they are not antike art", and therefore are not good. Dürer strives less than Holbein to make the Italian world of form his own; on the contrary he seeks for theoretical instruction, and wherever he can find it, he fears no toil nor sacrifice. He travels to Bologna because some one has promised him instruction there "in secret perspective". From master J. de Barbari, whom he reveres as a "good and lovely painter", he toils in all ways but in vain to his sorrow, to learn thoroughly the theory of the proportions of the human body. So great is his desire for this, he says that he would rather learn the opinion of that master than have a new kingdom. How difficult it becomes for the excellent man to base art on science, is read with feeling in his own confessions. To free art from the fetters of the middle ages, for the introduction of a new

epoch, he has already at least labored as hard as Holbein, since he remains in Nuremberg and from thence exerts the strongest influence on nearly all contemporary artists in Germany. His theoretical endeavors will be mentioned in another place; here is first to be determined how far he made the formsof the Renaissance his own and brought them into use.

It is soon seen that Dürer far less than Holbein had the necessity for providing his compositions with architectural borders and backgrounds. He much prefers to place the scenes in landscape surroundings. The charm of these backgrounds is so great, he expresses in them the intimacy of German perception of nature in such high degree, that it asserts for itself an independent worth, and that thereby the master became the father of northern landscape painting. On the other hand where he gives architectural borders, as a rule these are of the simplest design, very commonly and even chiefly executed with the rather lean and crisp Gothic foliage and branches. This is especially seen in the series of woodcuts of the life of Maria, for example on the cut of the circumcision (B. No.86) and that of the betrothal (B. No. 82). Indeed he turns there to the round arch and also adds with preference colonnades, that certainly are intended by him as Renaissance forms, since they are repeatedly connected by an entablature like the antique, for example at the offering in the temple (B. 88). But even on this page is recognized by the details, namely on the bases and capitals of the columns, how little the master thinks of accurately reproducing the antique forms. Even the naturalistic custom of the late Gothic is fixed so deeply in his spirit, that in the last case he covers the capitals of the columns with pure grape leaves. But these pages bear the date of 1509, and thus originated several years after his sojourn in Venice. Likewise in the great woodcut of the Passion of 1510 prevails the same fanciful style on the few pages that have architectural backgrounds, particularly on that, where the Man of Sorrows is exhibited to the people by Pilate. But this apparent fault is connected with the positive characteristics of our great master so intimately, that it is directly derived from them.

Dürer enters with such earnestness and depth into his work,

that he rejects all that is not directly connected therewith or may disturb it. Therefore he disdains richness of decoration in Architecture, clothing and other accessories, since enjoyment of such things obscures the main idea, and would lessen the power of invention. And so he undertakes just those works, whose effect is calculated for the people, to the popular forms of late mediaeval art, whose mode of expression is most intelligeble to his contemporaries and countrymen. But where the all the richness of ornamentation is to be developed, there we learn to know best Dürer's architectural imagination. Thus first in the gate of honor of the emperor Maximilian, which bears the date of 1515 (Fig. 12). Here the master allows his genius to throw off restraint, and exhibits the immeasurable wealth of his invention. The ground forms of the structure follow the Renaissance, and also in the details are recognized many free ideas like the antique; but all is mingled with the naturalistic foliage of late Gothic art, and not easily will one find a creation in which with such careless naivety appears both m mingled and fused together. In Fig. 13 we give one of the original crownings, which in its middle panel contains the golden fleece, enclosed by singular branches and scroll work, that raises candelabras of fanciful form wreathed with vine leaves, but at the middle ends in a still more luxuriant termination, which supports two vases, above which the little blind god triumphs with quiver, bow and arrows. Other genii blow trumpets and crouch on crockets formed in Gothic fashion, that abundantly grow out of the branches. Not easily can be seen anything richer in ornamental invention, nor a more original mixture of late Gothic and naturalistic motives with elements of the Renaissance. The same tendency is followed by the master in the triumphal chariot of the emperor in the year 1522. Yet here on the whole the Renaissance is rather more faithfully retained, especially in the miniatures of the court library at Vienna. and the monastery of S. Florian. Here coupled columns of free Corinthian form with fancifully curved shafts support the strictly architecturally treated canopy, under which sits the emperor. On the contrary in the first sketch in the Albertina at Vienna, the canopy rises in fantastically curved lines, that almost recall the show chariots of the Rococo time, from the

base of the chariot, and has a freer corresponding curved c form. However all is now so much finished with Renaissance details, men follow especially in plant ornament many tendencies to late Gothic foliage, although this chiefly shows the acanthus form. We give in Fig. 14 the principal sheet of this surprisingly rich woodcut, like scarcely any other work, that proves the inexhaustible imagination of the master, and also his sense of form as refined in the course of years. One considers only all separate parts, particularly the wheels of the chariot, as well as the sides with the canopy boldly rising f from them, but also the magnificent and tasteful tapestries a and cushions, especially the robes of the emperor, dalmatic, sceptre and crown, and he will be surprised by the taste with which all this is executed. To the master's later time also belongs the excellent woodcut, that represents the bust of the emperor Max. Likewise a truly Dürer's Renaissance leads to the decorative foliage on the enclosing columns, particularly its charming play in the dolphin capitals; yet there are not entirely lacking certain Gothic motives again, for example in the vine leaf on the lower part of the shaft.

That Dürer knew how to dominate antique forms where they occurred, we recognize by that masterly drawing of the Basle museum of 1509, which represents the Madonna and Child with angels playing around them, seated in a magnificent portico with Corinthian columns. The proportions here are also dignified and grand, and the details are of spirited refinement, yet he has here not been able to reject all sorts of Gothic reminiscences, for example the naturalistically curved branches on the wonderfully composed architrave. Likewise is it with the wooden carved frame of the representation of the Trinity of 1511, now iy the Belvedere in Vienna, formerly in the monastery of Landau and now preserved in the Germanic museum at Nuremberg. The ornamental forms half belonging to the Gothic and half to the Renaissance indicate a design by the master's own hand. How z zealously Dürer devoted himself to the study of the antique a and particularly to Vitruvius, we know from many passages in his theoretical writings, especially from the "measuring with the compass and level," also from the great number of sketches and drawings for architectural and perspective purposes, in

great part preliminary studies for this work, now in the British museum. Many of these he evidently collected in Italy, since several sheets have notes in Italian. Antique capitals of columns and other details frequently occur therein.

Also Dürer drew some for the art industries, although he there possessed neither universality nor the fertility of Holbein. Several of this kind are found in the rich collection of drawings preserved in the library in Dresden. On one sheet (16) are seen six light and spiritedly designed Gothic goblets with several double goblets. How rapidly and securely they are thrown off is recognized by each stroke of the pen and by the added words, evidently intended for the orderer; "I will make more of them tomorrow". While Gothic naturalism still entirely prevails here, on other sheets are employed antique forms; thus on Pl. 17, where is found a vase with cover in rich Renaissance style with foot in five variations. But likewise here can the master in the ornament not entirely free himself from Gothic naturalism, particularly on the foliage frieze of the upper cavetto. More severe is the design of a vase with cover on Pl. 37, but one feels the labor on the whole and might scarcely take it to be a drawing by Durer. The perfected beauty and freedom in elevation, in the course of the lines and ornament, that Holbein shows in his similar works, we only find in Dürer where he entirely yields to the Gothic form. This has become a second nature with him and comes to him in purely antique compositions, as on the columns and the capitals on Pl. 36 is ever again in the way. The same observations will be made on the numerous similar designs, that are preserved particularly in the Albertina at Vienna and in the Ambras collection there. The design for a sword sheath with hilt given in Fig. 15 in the Albertina has a grace and refinement, and is so filled with the spirit of the Renaissance in its numerous variations, that in spite of the distinctly placed monogram of Dürer on the lower end and here omitted, rather makes one think of Aldegrever. Thus we recognize the fermentation most clearly in Dürer, through which the artistic sense of the time must pass, the long enduring contest of the new views with the traditions of the middle ages, while Holbein at once feels himself to be a son of the new time and quickly decides for its forms.

Meantime the current of the Renaissance becomes stronger,

and pleasure in the charming play of its world of form soon extends so generally among the Germay artists, that the paintings, copper engravings and woodcuts of about after 1520 are truly overflowed by details of this kind. What the so-called little masters, Aldegrever, Altdorfer, Pencz, and the two Behams have done for the ornamentation of the style is known to all. Some of them without question belong to the most beautiful of their kind. Thus the three famous daggers b: Aldegrever, of which we give the upper portion with the date of 1539 and the monogram of the artist in Fig. 16. The ornamentation is entirely in the spirit of the purest Renaissance, exclusively of figures and plants, that are mingled in an animated way and are treated in very charming alternation. The lion's jaws on the hilt, the d dogs' heads on the knob, the tritons end other fanciful beings, the genii with the medal of the emperor, all exhibit perfect domination of the entire world of form. In the plants occur t the foliage peculiar to the German Renaissance, which starts from a transformation of the acanthus and then changes to a strawberry leaf or even to the white thorn in the nearest allied form. To these are added many leaves in woodcuts, and of these I will only call attention to some from the collection published by A. v. Derschau, since it contains several masterworks. One of the greatest show pieces is the colossal sheet of the annunciation, denoted by E 12, 37 ins. high and 26 ins. wide. We have the view into a beautiful hall, whose coffered ceiling with developed entablature rests on elegantly fluted columns; the whole is in the fully developed Renaissance. Also sheet D 18 gives a picture of the grand architectural fantasy, in which that time loved to revel; a mighty domed church with open portico continued further to the right to a bell tower, also terminated by a domed roof. Also the sheet by Cranach that represents Huss and Luther, as they give the communion to the elector John Frederick and his family, that shows on the altar a Renaissance fountain with two powls, above which rises a crucifix, from whose wounds the blood falls into the fountain. A magnificent portico with tunnel vaults on Corinthian columns, in the middle being a flat ceiling with a round opening, is g given by E. Schon on the plate that represents the evil administration of justice. The entire freedom of a richly developed

Renaissance was then unfolded by Altdorfer in the composition of a magnificent altar, which shows the favorite arranmement of a Roman triumphal arch. But to the most beautiful of all belongs the powerful latt supper of H. Schauffelein, 27 ins. high, 39 ins broad, and which we give in a reduced illustration in Fig. 17. One has a view in a uplendid hall with richly ornamented coffered ceiling. Round arcades divide the interior and rest on short columns like Corinthian, that in turn stand on high pilasters. On such plates the German Renaissance has reached that feeling for dignified interiors, which remains forbidden in reality by the narrow and low existing interiors. Also H. S. Beham gives on the likewise colossal Pl. with the story of the prodigal son the view of a magnificent hall, but whose architecture is by far less nobly treated. The Ionic columns have twisted shafts and crouching satyrs are employed for pedestals.

On the paintings of the time still occurs the gleam of color and gold to enhance the Renaissance forms to the highest splendor. Inexhaustible is the love of design in the representation of ornamented weapons and armor, decorated objects od all kinds, richly treated clothing and ornamental objects. In these works could modern art industries find rich suggestions. But the architecture is then not left plain. It employs not merely the entire treasure of the forms of the antique and the Renaissance, but it adds the charm of colors and a luxuriant polychromy, when it combines the polish of varied marbles the gleam of bronze or of gold. A model of this kind is the picture by Altdorfer in the Pinacothek at Munich of 1526, representing Bathsheba in the bath. It is astonishing to what expense the artist goes to display the simple scene. There is seen an immense palace with towers, dome and open porticos. All is in varied marbles and the capitals are of gold. A great terrace paved with marble and with fountains encloses the whole. Marble steps lead upward and and at elegant portals. On the arcades the pendant k keystones for the double arches are all made of Venetian marble; to Venice is also referred the use of bright marble and gilding. Doubtless it was the fancifully rich architecture of the city of the lagoons, which then most influenced German artists. The more severe Renaissance of Florence and Rome found less pleasure

in gay colors and forms. Yet it was decisive for the development of German Renaissance, that decorative inclinations were conceived rather for splendid details than for strict systems. it is fully known how this tendency generally extended among the masters of the time in upper Germany, on the lower rhine and in Flanders. Particularly the Pinacothek in Munich, and also every other great collection presents sufficient examples. I shall only refer to the master of the Death of Maria, to Bartholomey de Bruyn, Bernard v-Orley, Henri de Bles and Jan v. Mahan. Of the masters of upper Germany as less regarded examples the excellent paintings by B. Beham in the princely gallery at Donauschingen may find mention. Especially belongs here the precious little winged altar if 1536, on whose wings G. Werner, count of Zimmern, with his wife are seen kneeling before a magnificent Renaissance arch. Fanciful marble columns, their twisted shafts rising from high bases live vases, with swelled neckings and wonderful plant capitals support the marble structure, that shows rich gilding. Behind rises a magnificent structure on red marble columns with an altar, whose balustrade is adorned by medallions of emperors. Above ascends a free dome with four piers. Thus the forms here in a relatively late time are very fortunate and are treated with uncertainty.

At the same time with painting, sculpture also turns to the new style, and just by one of the most important masters, P. Vischer, the sudden change in opinions is clearly proved. His tomb of archbishop Ernest in the cathedral of Magdeburg of 1495 yet stands entirely on the basis of Gothic, and indeed the master has wonderfully carried out that style in the smallest details. The foliage on the numerous shields, the tracery panels of the substructure, the opened canopies for the statuettes of the apostles, the ornaments of the crozier and the mitre, finally of the perforated canopy with curved spire, that rises over the head of the deceased, are true wonders of Gothic ornamentation. This principal work of his earlier epoch P. Vischer was to surpass even by the famous creation of his riper years, I refer to the tomb of S. Sebald in S. Sebald's church at Nuremberg executed from 1508 to 1519. It is a work of the early Renaissance, so peculiar that we possess no second in Germany. Perfectly like no other does it show a fusion

of the forms of the new style with those of the Gothic, indeed even of the Renaissance epoch. Gothic is conceived the elevation of the whole, Gothic are the slender fiers with their pointed arches and the buttresses of the three crowning canopies. But these even correspond to the domed structures of the Romanesque time, and also the notched band enclosing the arches is taken from the same style. But all else belongs to the Renaissance; the richly membered bases of the slender little columns (Fig. 18), the supports of the upper structure like candelabras rising between the piers, and before all the world of antique figures, sirens, dolphins, tritons, and whatever they are called, thoughtfully employed to animate the lower parts. The longer that one studies this spirited work to the details, the greater rises his astonishment. What grace in the subdivision, what refinement in the mouldings, and with these how inexhaustible is the diversity of the ever varied motives! None of the numerous little columns, pedestals or capitals is like another, and yet the variations are so refined, that the general effect is not disturbed, but only enriched. And where in many creations the formative power becomes wearied or satisfied, there first awakes the never contented imagination of the master, animating even the finest members by ornaments of the most delicate character, that flow like a breath over the surface, f filling each smallest space with precious life. Even in the early Renaissanceof Italy will one vainly look for a work of such perfection in the least details; at most the windows of the facade of the Certosa near Pavia as work in marble forms a counterpart to this wonderful work in Bronqe sculpture. In a word, it is the most spirited and most charming creation, w which the early Renaissance has produced on this side of the Alps. It should be known that Hermann, one of the sons of the master, had been in Italy and brought from thence many views.

More expressed, but in a very plain way, occurs the Renaissance in the Tucher tomb relief in the cathedral of Magdeburg of 1521. Also simple is the renaissance enclosure of the noble tomb of the elector Frederick the Wise in the palace church at Wittenburg dated 1527. Not of great importance are further ornaments of the enclosure of the memorial of cardinal Albert v- Branderburg in the monastery church at Aschaffenburg of 1525.

On the contrary there belongs to the most beautiful of this k kind the tomb of S. Margaret in the same church, a work of the Vischer foundry in 1536. Patticularly elegant are the ornaments of the four beautifully membered bronze piers projecting from the dark etched ground, that bear the ceiling, the graceful s sirens on the capitals, the very spirited engravings on the ceiling, also of bronze, angels with the implements of the Passion in rich flower scrolls, the latter entirely in Dürer's style. Great magnificence must finally the grille have had, made by P. Vischer for the tomb of a Fugger, but then placed in the council room of the city hall at Nuremberg. When at the beginning of our (19 th) century Nuremberg fell to the crown of Bavaria, the new government had nothing to do more hastily, than to break up this noble work as superfluous and allow it to be sold. The master begun this after 1573, and probably the works completed by his son John utilized the studies collected by the eldest son Hermann in Italy, probably for this purpose. In it he strove also to reject the last echo of the mediaeval treatment of form, and executed his work with a system of richly developed Corinthian pilasters, whose intervals were filled by ornamental open grilles. Three portals covered by tympanums and gables, executed in severely antique style, formed the openings. All more important parts, particularly pilaster shafts, crownings of portals and friezes, were animated by foliage and figure ornament, an idea of which is given by Fig. 19. Fanciful fabulous beings, genii, sirens, tritons, and the like were abundantly used; but the noblest was a frieze with the representation of a fight of centaurs full of spirited life. Somewhat later (1550) P. Labenwolf cast the ornamental fountain in the court of the city hall at Nuremberg. (Illustration in Chapter X). From its basin rises a slender column, whose capital bears a boy with a pennon. A splendid work was then produced by the same artist in the memorial plate of the count Werner v. Zimmern in the church at Moskirch, who died in 1554.

While bronze work under the lead of P. Vischer rapidly and decidedly turned to the new style, sculpture in stone and also the popular wood carving continued until deep in the 16 th century in the forms of Gothic. The chief masters in this form of

art, J. Syrlin of Ulm, V. Stoss and A. Krafft remainef fixed in the path of the middle ages, even if the inlaid colored wooden ornaments (intarsias) on the famous choir stalls of Syrlin in the minster at Ulm indicated Italian influences. Nowhere here, as in bronze sculpture, can we indicate the thorough influence of a path breaking master. Likewise T. Riemenschneider of Würzburg remains in most of his works faithful to the Gothic style. First on the great tomb of bishop Lorenz v. Bibra (d. 1519) in the cathedral of Wu.zburg does he make a tasteless a and unsuccessful attempt with Renaissance forms, but which indicates that he knew the new style only from hearsay. Another contemporary master, L. Hering from Eichstatt on the marble togb of bishop George v. Limburg (d. 1522) shows himself better acquainted with the forms of the Renaissance. We find the same master again in 1519 on the epitaph of Margaret v. Eltz and her son George in the Carmelite church of Boppard. On the tombs the new style generally appears most rapidly and everywhere establishes itself by its charm and splendor. Notable is the rare exception of the memorial carved in wood for count Henry v. Wurtemberg, who died in 1519, in the golden hall of the palace at Urach. The transition from Gothic to Renaissance is formed by the epitaph of Elisabeth v. Gutenstein and her c consort of 1520 in the monastery church at Oberwesel. The figures stand in niches with Gothic tracery in the arches, but which rest on little columns like Corinthian. The developed R Renaissance style then appears in the same church in an epitaph of 1523; yet freer and in most elegant treatment is a tomb stone of 1550. Similar is the great wall tomb of John v. Eltz and his wife in the Carmelite church at Boppard from 1548, whose architectural enclosure is in a spirited design and elegantly executed. A magnificent Renaissance monument of 1550 is then preserved by the church at Lorch on the Rhine in the tomb stone of the knight J. Hilchen Jr. who died in 1548. In the c cathedral at Treves is already the tomb of archbishop Richard v. Greifenklau (1527) and even more that of archbishop John v. Metzenhausen (1540) are executed more in Renaissance forms. In the cathedral at Mayence the new style begins with the tomb of cardinal Albert v. Brandenberg (1545).

The luxurious tomb ever assumes greater dimensions in this

time, and especially the princely families compete therein. The two principal forms of the tomb were employed with equal preference; the wall tomb enclosed by rich and bold architecture, which presented the erect forms of the deceased; and the detached tomb, that represented them lying on a richly adorned sarcophagus. Especially the choirs of churches were filled by such works, frequently having a very important effect as great collections of sculpture and decoration of the time. In the church at Wertheim the series begins with the epitaph of count George (d. 1530). It shows the simple forms of the early Renaissance, only with an enclosure of pilasters, but is covered by elegant ornaments. Above the arms that crown the whole with beautiful foliage, is expressed the veneration of classical antiquity in the head of Attilius Regulus. The second monument was erected to count Michael, executed by a master Christopher in 1543 according to the inscription, and is allied to the first in arrangement; but all appears here richer though dryer in expression. Instead of the pilasters are seen two half columns entirely lost in figures and foliage, and the arms are also enclosed by luxuriant ornament. More splendidly decorated is the tomb of count Michael III with his wife catherine v. Stolberg and her second husband, count Philip v. Eberstein, executed by John of Trarbach of Simmern (d. 1586). Two Corinthian columns with graceful ornaments on the lower part of the shafts form the enclosure. The pilasters of the three niches are entirely covered by arms, the frieze by elegant flower scrolls and animated figures. A great perforated addition on slender Corinthian columns crowns the substructure of this magnificent work, that is executed in limestone with rich use of gilding. On the contrary, extremely Barocco are the great epitaphs of count George v. Isenburg and his wife Barbara (d. 1600), as well as that of count Louis v. Stolberg and his wife Walburg v. Wied (d. 1578). Entirely painted and gilded, the last monument especially affords an instructive example of the luxuriant fantasies of the commencing Barocco. But the highest splendor is developed by the pompous tomb, that occupies the middle of the choir and is executed in marble like that last named. The forms of the deceased rest on a sarcophagus adorned by picturesque reliefs, above which extends a canopy

on 8 columns. Between the columns hang festoons of fruits supported by iron wires, that have become visible by the partial destruction of their coverings. The whole is of most luxuriant magnificence, but greatly injured.

The second series of such monuments is preserved in the choir of the monastery church at Pforzheim in the tombs of the margraves of Baden-Durlach. To illustrate the style of such works we give in Fig. 20 the tomb of margrave Carl (d. 1577) withh h his two wives Cunigund (d. 1578) and Anna (d. 1586). However stiff are the figures, the enclosing architecture is well treated in elevation and the finely graduated sculptured decoration, in which a few Barocco elements are treated moderately a and truly artistically. Another series of magnificent tombs are those of the Wurtemberg princes in the choir of the monastery church at Tübingen. They are detached tombs with the form of the sarcophagus, but in several cases this has become the object of a rich architectural treatment. Thus especially the finest of these monuments is made entirely of white marble for Louis the Pious, the younger son of duke Christopher (d. 1593). Of similar arrangement and almost as rich is the great general monument, which after 1574 duke Louis v. Wurtemberg caused to be to his ancestors in the monastery church at Stuttgart (Fig. 21). There are 11 knightly figures in niches enclosed by rich and elegant architecture, which extends around the north side of the choir. The architecture and ornamental parts of this masterly work executed in sandstone are of high perfection. To this time also belongs the magnificent monument of the elector Maurice of Saxony, which is seen in the choir of the cathedral at Freiberg. It is a great sarcophagus of black marble adorned by statues and reliefs in white marble. Above it are 8 old men that support the covering on which kneels the alabaster figure of the deceased. But the work belongs to artists f from the Netherlands, who completed it in 1588 to 1594. The pompous marble architecture, that covers the entire walls of the choir is adorned by gilded bronze figures of Saxon princes and princesses, executed by Italians. The whole is so important, that even the jovial Hans v. Schweinichen allows it a notice in his diary. No less magnificent, but rather intended for independent sculpture is the tomb of emperor

Maximilian in the court church at Innsbruck, whose execution lasted from 1509 until in the seventies. The last great monument that falls in this epoch is the monument of emperor Louis in the Frauen church at Munich, completed in 1622. As an isolated and purely church work may be finally mentioned here the great sandstone tabernacle in the church at Weil city, executed by George Miler (Müller) from Stuttgart in 1611according to the inscription; a work of stately design and yet in tolerably moderate treatment of form, though the figures strongly are in the mannerism of the followers of Michelangelo.

Chapter III. The Renaissance in the Art Industries.

Even greater importance than in the formative arts was obtained by the new style in the broad domain of art industry, and one must indeed say that here the German Renaissance attained a fullness and power surpassing that of other lands. What belongs to the equipment of living rooms, in a narrow and broad sense to the costume, enjoyed in Germany such energetic cultivation, since here the sense for home comfort was especially developed, but from the love of life and magnificence of the time was carried to the greatest luxuriance. Each kind of technical skill in art had inherited from the middle ages a true tradition in manual skill, which was now first increased to full berfection by the influence of the Renaissance that the greatest mastersof art, Durer, Holbein and others did not scorn to create designs for the art industries, we have already seen. Thus the splendid world of form of the Renaissance was transferred to these circles. It certainly required here a longer time of transmission, for nothing adheres so tenaciously to inherited and ancient traditions than does manual work. Therefore in these domains the Gothic forms long acted with their tracery patterns and naturalistic foliage ornament. First after the middle of the 16 th century men also here turned to the new style, aroused by the path-breaking artists; but till the end of the epoch is always much mediaeval mingled therewith. Especially naturalism and fantasy also during this entire time deeply permeate the German masters, so that much Barocco and caprice flow into their creations. Likewise they in great part take a high position by diversity in design, skill in the work, true artistic sense in application and masterly perfection in the preparation od all materials. The history of German art handiwork in the Renaissance has not been written about, though it belongs to one of the most interesting problems of research. Within the scope of the present investigation I must limit myself to indications, that first only concern the development of the artistic forms.

They are in great part the minor arts in relief, which here come into consideration; but to prevent all misunderstanding, it must at once be stated, that the abstract nature dependent on the mere form, which modern esthetics claims for sculptured

work, as a fairy tale in this epoch as in the earlier great e eras of art. The charm of color belongs so substantially to t the phenomena of life, that also a living sculpture can be dispensed with, neither in antiquity , in the middle ages,and the Renaissance, --- least in the German. Since German sculpture generally until in the 17 century participated in ornamentation by colors and gold, thus particularly all works of the minor arts and of the art industries bear the stamp of a rich bolychromy. We have to commence here first with woodwork. Since the middle ages in Germany it has been generally in relief and had its development in the first line in the service of the church. Not merely the numerous carved wooden altars, but especially the choir stalls afforded rich opportunities for development. First with the Renaissance penetrated among us the inlaid work native in Italy (Intarsias), but was mostly subordinated to sculpture. Until deep in the 16 th century in all these works the Gothic tradition remains in force. Only after 1550 appears here also the Renaissance, but then is mixed with Barocco elements and not seldom in severe overloading. A magnificent example of this kind is given in Fig.22 from the monastery of Danzig. Here the architecture is almost entirely lost in fanciful sculpture, and so the choir stalls in the hospital church in Ulm (Fig. In Chap. IX) presents an example of noble decoration and moderate membering. Nearly allied are the noble choir stalls in the church S. Michael at Munich, that however is characterized by greater variety in the motives of the ornamentation. Yet more severe are the choir stalls in the chapter hall at Mayence, where the ornament is restricted to the feet of the fluted Ionic pilasters and the backs and arms of the seats. Magnificent choir stalls of the best time are also possessed by the monastery church at Wettingen in Switzerland (Fig. in Chap. VI).

With all energy is then this technics devoted to the furniture of the living rooms. First are the walls and ceilings of the rooms, that in a skilful way were covered by wooden paneling. For ceilings the middle ages had adhered to the simplest principles of construction, and the beams with their supports and the head bands were marked by free carved work. This custom obtained also during the epoch of the Renaissance, except that

the forms were partly borrowed from the antique. A beautiful
example of this kind is presented by the vestibule in the city
hall at Rothenburg on the Tauber (Fig.111), but the most splen-
did is the great vestibule of the city hall at Schweinfurt. Y
Yet the antique style soon penetrates here, and the ceilings
are now treated as beam ceilings but with Renaissance ornamen-
ts, as in an example from Cologne and seen in Fig. 112 in the
next chapter, or which is preferred, it is adorned by rich cof-
fers, that only serve the structural basis as a slight addition.
By finer or bolder mouldings, by richer or simpler ornamentat-
ion, these ceilings are graduated in a characteristic way to
91 the varied character of the room. Inexhaustible are then espe-
cially the different geometrical forms, from the simple square
and the lozenge to the polygon and the star, that come into use
and frequently into charming combinations. As a simple yet tas-
teful example serves that in Chapter V represented in Fig. 113,
a ceiling from palace Ambras near Innsbruck, which by clear s
subdivision, artistic membering and tasteful inlaid ornaments
(intarsias) produces a harmonious impression. Together witt t
this goes the treatment of the wall surfaces, where these are
not covered by tapestries. A system of pilasters or half col-
umns, indeed with projecting columns with broken entablature
at prominent points, subdivides the walls and frequently combi-
nes not only with relief decoration, but also with colored in-
92 laid ornaments. A simple example of this kind is given in Fig.
23 as a chamfer in the house at Altorf in Switzerland, where
also the bedstead became an integral part of the architectural
treatment of the room. The impression of increased magnificen-
ce is presented by the chamber from the old Seidenhof in Zuri-
ch represented in Chapter VI, now exhibited there in the muse-
um of art industries. By beautiful intarsias is distinguished
the room in the Hafner house at Rothenburg represented in Chap-
ter X, a view of which is afforded by Fig. 24, that more accu-
rately represents the character of the design. It is curved
and entwined in a peculiar way, a direct imitation of foliage
being avoided, and is recognized as Moorish, entering as a no-
vel element into the world of form of the German Renaissance
from the damascening of oriental weapons. Splendid intarsias
combined with relief decorations are found in the paneling of

the ceiling in a hall in the fortress near Coburg. But the hi-
ghest magnificence is reached by the treatment of the golder
hall of the city hall of Augsburg (Fig. in Chap. IX), where
the panels of the ceiling are filled by paintings. One of the
most beautiful ceilings of the epoch, animated by relief orn-
aments and colored intarsias is in the upper hall of the pal-
ace at Landshut. No less rich are the similarly treated ceili-
ngs in the halls of the community house at Näfels. Several no-
table works of the same kind are in the patrician house now s
serving as an industrial museum, the Ehingerhof at Ulm. Other
examples of the kind are in certain citizens' houses at Nurem-
berg, Danzig, Lübeck, etc, but an unexampled exuberance, sur-
passing all others known, the carved winding stair with portal
and paneling in the city hall at Bremen, as well as the no less
luxurious carved work in the city hall at Lüneburg. A magnifi-
cent ceiling, fully animated by sculpture but entirely treated
in gold and colors, is in the hall of the palace at Heiligenb-
urg from 1584 (Fig. in Chap. VII) Several striking remains
are seen in the national museum in Munich, namely the great c
ceiling from tha castle at Dachau, and the precious little
chamber from the former Fugger house at Donauwörth of 1546.
The most beautiful paneling of the native German Renaissance
was then produced from 1544 to 1562 by J. Kupper in the mag-
nificent paneling of the chapter hall at the cathedral in Mün-
ster, a work that in its ornaments exhibits the noblest style
of the early time in a particularly pure and splendid treat-
ment (Fig. in Chap. XVII).

Besides these great show pieces, cabinet work produces all
articles falling in its domain, which belonged to the furnitu-
93 re of the houses of the citizens and palaces of the time, in
the richest and most varied manner. Where it is concerned, not
merely the different native woods are employed, but they use
the costly materials brought by overseas' commerce, namely
ebony, ivory, mother of pearl and tortoise shell, lapis lazuli
and other rare stones were employed for ornament, and lend to
the works of that time the rich splendor of color and a devel-
oped polychromy. Most simply treated as a rule are the great
wardrobes for clothing, chests for linen, sideboards and cup-
94 boards. While in the middle ages the construction is emphasized

in these articles as everywhere, and satisfies itself with a carved surface ornament, whether blind tracery of plant forms, the Renaissance executes in the north its wardrobes and chests as complete little architectural works, that are enclosed by pilasters and columns, even being furnished with forms of portals. Where this occurs in a moderate way, there often result excellent creations; thus the still nobly treated cabinet ,animated by Doric half columns and an ornamental niche, which Ortwein gives in the first Part of his collection, while the cabinet contained in the second Part from 1541 (Fig. 25). exhibits the plain mediaeval elevation if this earlier mode, which does not make its decoration independent of its construction, is an extremely beautiful cabinet from Ulm in possession of upper b building councillor v. Egle in Stuttgart. Although it bears the date of 1569, it has Gothic tracery in the framework enclosing the panels, which in the finest execution shows a complete understanding of mediaeval forms. Likewise the open gallery terminated by battlements that crowns the elevation, is still Gothic. On the contrary the inlaid ornaments , the volutes and flowers, which cover all surfaces are in the style of the Renaissance already tending to Barocco, and clearly exhibit the influence of the Italian intarsias. But most German cabinets proceed to the complete icitation of the stone columnar construction, and thus under the rule of the dry sense of the time strive for too bold prominence of the details, so that the members frequently have a rankness not in proportion to the whole. Also it is not to be denied, that in the general principle of the treatment, regard to the conditions of the m materials is often neglected and wood is forced into an imitation of stone architecture, that technically cannot be defended. At most these works vary from the structurally correct, w when in opening the cabinet its entire columnar architecture is moved, and even certain members separate into two halves. But indeed these works by the skill and solidity of the construction afford splendid evidence, and the style as well as the separate members, mouldings and ornaments are suited to t the wooden style and evodence artistic insight. Not merely in 95 most public collections, but also frequently in private possession is found a multitude of such works. Both examples given

here in Figs. 26 and 27from the Austrian museum at Vienna belong to the more elegant and thus more moderate works of this kind. In one the members are accented by hermes and caryatids, while in the other these then favorite figures are utilized as
96 supports of the upper part, and on the contrary the division of the lower main portion is made by Ionic columns with elegantly adorned shafts. The remaining surfaces in both cases almost exclusively consist of flower scrolls, with which are mingled on one cabinet fanciful figures and masks.

Similar remarks apply to the chests, that were a no less favorite object of house furniture . They likewise in the early time receive a chiefly flat decoration by ornaments and a fig-
97 ure or plant sort. One of the most beautiful examples of this form is possessed by baron Richard v. Reischach in Stuttgart. However there soon penetrates here the intarsias from Italy, until finally also the chests with a system of architectural members acquire the character of little buildings. A characteristic example of this later kind is on Pl. 248 of Engelhorn's Musterornamenten (model ornaments). --- As for chairs and seats, they first retain the mediaeval construction and forms, but s
98 soon are richly carved on legs and backs, often being original with foliage and figures. On the more comfortable armchairs the upholsterer soon appears with his upholstery and cushions.

A higher course is taken by the art cabinet work, where it is the object to create show articles, and just this domain w was cultivated with the greatest preference and with true virtuosity. So we still possess certain bedsteads of that time in which magnificence of appearance competes with taste in execution. One very beautiful is now in the national museum at Munich, that of the wife Susanna of the palgrave Otto Henry of t the Palatinate, from the castle of Ansbach, entirely made of ebony and with ends carved in Barocco forms, and covered by costly ornaments in ivory, and to avoid monotony with these alternate black ornaments on a white ground of ivory. Another bedstead in the golden hall of the palace at Urach has elegantly inlaid work, namely on the canopy. A graceful design for a bedstead is given in our Fig. 28 from the treasures of old drawings in the museum at Basle. Here still prevails the gay spirit of the early Renaissance as Holbein expressed it; namely the four posts that bear the canopy are tastefully formed

as graceful candelabra columns..

Particular preference had the time for the so-called art cabinets, that are placed on magnificent tables with their numerour and partly mysteriously concealed drawers for the preservation of all kinds of precious articles and rarities, frequently also as writing desks and expressly designated as such, by the utmost conceivable use of splendid materials and workmanship, even winning high value. While in Italy men overlaid them with costly stones, mosaics in hard stones and mother of pearl, sometimes adding to these miniature paintings, they mostly employed in Gergany inlaid ivories, and alternated with these all sorts of ornaments in wrought silver partly gilded. The general form of these cabinets has an upper part in the form of a little show building like a palace, richly divided in several stories by decorated cloumns, caryatids and atlantes in the form of hermes or ornamented pedestals, between these being statuettes and reliefs in rich frames, the whole crowned by open balustrades at whose angles rise pedestals with statuettes. The central part is often recessed, but always has a magnificent portal, above which it is furnished with an open loggia on columns. In the national museum at Munich are seen several beautiful works of this kind with inlaid wood mosaics in varied treatment. One of the richest is entirely made of ebony with ornamental gold border, but which in great part has been replaced by a later and dryer one in Rococo forms. In the different surfaces are inlaid enamel ornaments on silver plates, incomparable in refinement of style and splendor of colors. Parrots and other birds as well as fanciful beings of all kinds move in flower scrolls of luxurious magical colors. The cabinet was made by C. Angermaier of Weilheim in 1590 to 1601, and the enamel work was executed by the goldsmith D. Attenstätter. Another ivory cabinet there is decorated on the surfaces of the principal members entirely with lapis lazuli.Augsburg was the place most famous for such magnificent cabinet work. One sees already on thise examples how the art cabinet maker, the carver of figures, the gem cutter and the goldsmith were engaged thereon.

Several admirable works of this kind are in the museum of art industries at Berlin. Thus a smaller cabinet in ebony, on whose

black ground are placed panels of lapis lazuliwith ornaments of gilded silver. Also several distinguished works of this kind are possessed by this collection, the finest is the so-called Pomeranian art cabinet, that in itself represents a combination of all the different technics of the time. Executed at the order of the duke Philip II of Pomerania in Augsburg and completed in 1616, it consists substantially of ebony, that however given an impression of greater magnifimence by numerous gems as well as figures and reliefs in wrought silver, engravings in silver with ornaments in brightly colored enamel. In the interior are placed paintings of all kinds, but the sliding drawers are filled with the most varied silver apparatus for house use, with mathematical instruments and the like. To the finest belongs a playing board with ornaments engraved on silver, all spirited in design and execution. The whole is a wonder of mechanical skill and artistic perfection, and was executed under the direction of the patrician P. Hainhofer by the famous art cabinet maker U. Paumgartner with the aid of a great number of other artists. The old description names no less than 24 of these.

Similar works, although none of such magnificence, are also seen elsewhere in public collections. Thus in the historical museum at Dresden is a cabinet of ebony vere richly adorned by silvergilt flat reliefs of animals in gleaming colors; two others made by H. Schieferstein in Dresden toward the end of the 16 th century, with noble inlaid ivory figures and ornaments in a well calculated alternation, partly white on black and partly black on white grounds. Then a casket for ornaments executed about the same time by Kellerthaler in Dresden, likewise in shoaing ebony with partly gilded silver ornaments. There belongs also the working table of the electress Anna made in 1548 in Nuremberg, extremely ingenious with many partly concealed drawers, that in a compact manner contain all implements used for the care of the body as well as for earnest and gay work of the time. Even a tuning key is not forgotten. One further sees there one of the most beautiful draught boards of the time, the borders of open gold work with gems, the squares in silver and alternately gilded, inlaid with elegant niellos, the men with ornamental portraits of princely persons with finely chis-

chiseled edges. No less valuable in the national museum is a costly chessboard of ivory inlaid with mother of pearl and metal ornaments, on the border are hunting and battle scenes as well as groups of weapons in excellent drawing. With this are chessmen with princely portraits in the most ornate work. Likewise the quiver of the duke William IV in the same collection, of walnut wood with inlaid ornaments in ivory is to be mentioned. Ti give an idea of the effect of these magnificent works, we add in Fig. 29 the representation of a casket for ornaments in ebony with decorations and figure ornaments of silver and gold, in the collection of baron A. v. Rothschild in Vienna.
To these artistic works are added ivory carvings and the art of the goldsmiths, both of which already came into use in a lavish way on them, but likewise occur independently. Particularly the activity of the goldsmith was required by that time to an extent that scarcely any other epoch ever knew. First with the pleasure-seeking time required an extremely abundant equipment of drinking vessels of all kinds. The greatest artists, Holbein and Dürer, did not disdain to make designs for such vessels. We found that with Dürer these were divided between Renaissance and Gothic, while Holbein decidedly embraced the new style (Figs. 6 to 8) Also among the numerous sketches for the goldsmiths in the Basle museum, an example of which is given in Fig. 30, are found many that are very near the conception of the great master. The clear beauty of form, the complete satisfaction of tectonic suitability in Holbein's drawings could indeed have shown the right way to the German goldsmiths. But too strong was the tendency to the eccentric, of the fantastic and the affected, to strongly ruled again the naturalism inherited from late Gothic, and so the masters of that time excel in the most wonderful inventions. In the form of fountains and tripods, castles, ships and the like, such as the middle ages had already loved, also especially as ladies in expanded hoop skirts, were these vessels in shapes. The goblet with which H. v. Schweinichen had such misfortune at Fugger's banquet, was in the form of a ship, but was indeed made in Venetian glass. Further men especially liked great shells, particularly the nautilus with its gleam like mother of pearl, which was set in an ornamental holder on a rich foot a

and was furnished with handles. But frequently these vessels, whether cups, goblets, pitchers and mugs with and without covers, in tin and copper or even executed in noble metals, by excellent general form, finely membered mouldings and suitable ornament are model proofs of the free artistic sense, which existed in the creations of the art industry of the time. Foot, body and cover were formed separately and often in well-weighed proportions; the foot was either tall and developed in free rhythm by sharply marked members in relief, or was shorter and simpler, yet no less strongly profiled (Figs. 31, 33, 34). The b body either rose straight in form of a beaker, only decorated by sculptures or was swelled or angular, with many surfaces b bent in or out, the whole being again decorated by wrought or engraved ornaments, by niellos, colored enamels and even by g gems. The cover is mostly flat but is decorated by free ornament and crowned by a graceful knob ending in flower form or even by a little figure. Besides the goblets are the drinking mugs or "seidels" with hinged covers that were no less favorites (Fig. 32), with broad base and usually diminished upward, though also rising vertically, likewise mostly decorated by r richly wrought ornaments. Immeasurable is then the decoration with which all these vessels were finished. The entire realm of mythology and allegory was placed under contribution, and to this was added still more luxuriant plant ornament. But the plant ornament always falls into mere naturalism, where indeed the virtuosity of the artist shows himself worthy of astonishment in the most subtle use of the noble metals. But not merely in his modeling and chasing with spirited engraving consists the decoration in these works, but they receive by rich use of the varied enamels the highest color effect, to w which finally the fire of various gems is added. One of the most splendid among the remaining works is the famous table ornament by W. Jamnitzer (1508 - 1585), formerly in the possession of Mr. Merkel in Nuremberg and recently sold to baron Rothschild in Frankfort (Fig. 35). From the naturistically treated base of rock, covered by grass, herbs and flowers, among which are noticed tortoises, lizards, snails and ornamental insects of all sorts, rises the form of mother earth as a caryatid, w with a vase on her head containing the most ornamental flowers

and plants. Above extends a widely spreading bowl supported by genii and likewise crowned with varied flowers, with serpents and lizards. Finally from the middle rises an elegant vase with a bouquet of lilies , bell flowers and other plants, that are executed with wonderful grace. By these works is found to be justified what Neudörffer says of Wenzel and his brother Albert; "They work in both silver and gold, have a great understanding of perspective and tracery, cut both arms and seals in silver, stone and iron, burn the finest colors on glass, and have brought the etching of silver to the highest point. But what they cast in silver, little animals, worms, plants and f garlands of flowers, and also ornament the silver vessels therewith, as never previously heard of". One must indeed find by a stricter art principle much in these works too naturalistic; yet in them is more artistic understanding of a freer swing of imagination, than we have so far attained with our strictly tectonic creations.

Models must be termed many designs of the Nuremberg goldsmith and copper engraver P. Vlynd or Flint, who produced a number of beakers and other vessels in the punched style, of which Fig. 36 brings an example. The noble outline, the living rhythmic movement of the membering, the beautiful proportions of the different parts, all are merits, that are generally common to these vessels. In the ornamentation play a great part the frequently curved bands, that are imitated from hammered metal; the intervals are filled by flowers and fruits, masks, angels' heads and fanciful forms in the richest style of our late Renaissance. But all other goldsmiths of the time were excelled by A. Eisenhoidt of Warburg, but recently brought to light from oblivion, who completed his training in Rome, and there attained to that high mastery especially in figures, which impresses on all his works the stamp of free art creations. About 1588 he executed for Caspar v. Fürstenberg, the brother of the prince bishop of Paderborn those magnificent works in silver, that are now found in the possession of the family in the castle at Herdringen near Arnsberg. (Galvanoplastic imitations are in the museum of art industry at Berlin). There are the magnificent silver book cover for the Cologne missal and a Roman pontifical, a great chalice, a nobly executed and richly adorned crucifix, as well as a kettle for holy water and s

sprinkler (Fig. 37), which in beauty of treatment, richness and nobility of the figure and other ornamental accessories, tasteful application od gilding, pearls and precious stones, must be counted with the noblest undertakings of German art industry. The ornamentation with its foliage, scrolls and flowers, masks and manifold fanciful beings, cartouches and other figures in the style of our late Renaissance; the Barocco is moderately employed, and on the contrary are added in an astonishing manner even Gothic elements with fine understanding of the forms. The technical work exhibits the highest mastery. For magnificent bookbindinms is the art of the goldsmith frequently devoted; thus on the family book of baron v. Tucher in Nuremberg (Fig. 38), whose wooden cover is covered by black velvet with silver clasps, corners and a splendid centrepiece surrounded by 6 winged angels' heads. This central piece with the crucifixion as well as the corners with figures of the virtues are bordered by perforated ornaments of just such tasteful design as masterly execution.

But the activity of the goldsmith extended still farther over all domains of ornamentation, indeed not merely decorative objects in a narrow sense, but rather all clothing became the object of magnificent treatment. Not only the rings, chains and girdles, bracelets and brooches afforded opportunity for artistic treatment, but also coats, cloaks, caps and hats were often richly decorated by ornaments, for the design of which even m masters like Holbein did not disdain to employ head and hands. Beautiful examples are possessed by the national museum in Munich, particularly of those ornamental objects that came from the tombs of the princes of Pfalz-Neuburg at Lauingen. These are golden necklaces with rich pendants, buttons with enameled ornaments, little bracelets, needles anf rings, trimmings for clothing and brooches, all in fine openwork with noble enamels. Further women's girdles and silver and gold filigree, with rings interlaced in each other in a masterly way, with medallions as pendants, all with rich enamels. Finally ornaments for men, particularly silver chains and daggers with beautifully chased sheaths. One of the richest collections of show objects of this kind is found in the royal treasury of the palace in Munich. No less noteworthy is the painted inventory of these precious

objects, executed by the hand of H. Mülich and now in the possession of Hefner-Alteneck, already of great value since many of the show pieces represented long since disappeared. The articles are executed on parchment with opajue colors and gold in a masterly way. To these belong in the same possession a series of designs of that Munich master for goblets and ornaments of all kinds. Mülich is therein the proper successor of H. Holbein; his works are characterized by spirited outlines, elegant elevations and the fine use of figure accessories.

To give some views of the richness and taste of such ornamental objects, we combine in Fig. 39 various examples of model works of this kind. The top middle piece is a brooch from the museum at Cassel, its enamel being adorned by two rubies and two emeralds, S. George slaying the dragon in the middle. Beside this are two rosettes from the same collection, also enameled and with a ruby and an emerald at the middle. Beneath is a golden chain of graceful work, richly adorned by enamel, rubies and pearls. Augsburg work of the 16 th century in the possession of the prince of Fugger-Babenhausen. The pendant is d decorated by pearls and rubies and exhibits a cupid. The central piece in the illustration is an archer's jewel in the possession of the city of Leipzig from the 17 th century, of enameled gold adorned by pearls and table diamond. At the right is seen an archer aiming at a target, whose centre is formed by a gem, in the middle being a lady in a dress with hoop presenting a garland and a disk shaped collar. Finally the two magnificent pendants, that on the left containing a horse attacked by a l
109 lion, and on the right a centaur, in the possession of prince Carl of Prussia, are again works of gold with enamel most richly decorated by pearls and gems. In Fig. 40 then are two crosses of gold and enamel, one with an enamel representation of the crucifixion, the other adorned by pearls and precious stones,
110 both in the possession of Mr. F. Pulaski in Pesth. Fig. 41 brings two silver girdles for women, that are again distinguished by the beauty of the work. Finally Fig. 42 is a design by H. Collaert for a jewel in the form of a cross, where the ornaments are either intended for niello or enamel, as more usual in the period.

Further also on the weapons of the time, that besides the

drinking vessels in Germany formed the most prominent objects of favor, the artistic finish with carved ivories and inlaid ornaments are truly wonderful. Precious examples are seen in the Ambras collection at Vienna, some are in the national museum at Munich, but are in greater abundance and selection in the historical museum at Dresden. Already the rich diversity of forms proves the preference for these objects. Besides the knight s sword and the mighty two-handed weapon there came soon the graceful rapier; then the dagger, that particularly afforded opportunity for rich treatment. For the hilt aod the sheath of such a weapon, that in the first line were carried for show, was employed every kind of artistic treatment and every costly material, mostly in a highly tasteful manner. But also the more common weapons for attack, the spears of varied forms, mostly with broad knife-shaped points, the pikes and halberds, finally the battle hammer, mace and axe were artistically decorated. At least the surfaces of the steel were covered by damascened or etched ornaments, that often belong to the most beautiful shown by the surface decoration of the time. (Fig. 43). The same is the case for hand weapons for shooting, from the heavy bombard and musket to the more portable pistol and hunting carbine. Here to the free ornamentation of the tube corresponds a no less rich treatment of the barrel and the butt, that are especially adorned by inlaid work, skilfully carved ivory figures, or by gold and silver ornaments. Thus these weapons afford a survey of what the most diverse art industries of the time could undertake.

To this is added the not less splendid work of the armorer , that show armors are still preserved in public collections exhibit to us as the activity in this domain in truly inconceivable variety. Contrary to the simplicity of mediaeval armor, here becomes manifest what a transformation came through the Renaissance in the treatment of these articles. The armor now first became the object of artistic work. Men competed in new inventions, to give the metal the highest splendor of appear-
111 ance. Important was particularly the discovery of etching on
112 metal at the beginning of the 16 th century in Nuremberg, then the inlaid work by which gold or silver was inserted es flat ornaments. With these expedients to which were added engraving

and gilding with the spinning, boring and cutting of metal, the armor and especially pieces made for mere show, under the influence of the Renaissance often bacame true wonderworks of artistic perfection. The ornaments, whether they bordered the separate pieces in narrow bands or freely spread over the entire surface, might be inlaid in flat design or raised in skilful work, are frequently the model of beauty. (Figs. 44, 45). The entire ornamental domain of the Renaissance found its application here; acanthus and other flower scrolls, mixed with masks, fanciful forms, serpents, birds, insects and other beings, then again groups of weapons arranged as tropcies, but also historical compositions, battle scenes, mythological views in rich alternation often elevate these works to the rank of art creations. About sance 1550 was mixed therewith the later ornament of the Barocco scroll, cartouche and volute, which in their dry manner indeed led to ugly overloading, and at last supplanted that finer ornamentation. Very noble is a number of show armors in the Ambras collection at Vienna and in the historical museum at Dresden, here especially the armor of the elector Christian I made by D. Colmann in Augsburg. In the national museum at Munich is noteworthy the armor of the archbishop of Salzburg, W. Dietrich v- Raitenau (d. 1617). From the sunken and grained g ground rise the ornaments, figures, parts of weapons in gold and silver, but all are wrought flat in a specially effective kind of inlay. To the most beautiful of the entire time also belongs the shield in Kensington museum in London, executed in 1552 by G. Sigmann in Augsburg. It contains in skilful raised work at the middle a head of Medusa, around which are scenes from a Roman victory with sacrifices and the like in a perfectly free style, moderate and clear in the ornamentation. Such works were formerly attributed without question to B. Cellini or other Italians; we now know that the best German masters f fully equaled the most famous Itailians in this field, and for example that J. Sensenhofer of Innsbruck was called by Francis I to the French court to make armors for the king and the great men of France. Likewise the designs for armor, probably the w work of H. Mälich (Figs. 44, 45), that Hefner-alteneck found in the cabinet of copper engravings at Munich, mostly bear the emblems of Francis I and Henry II, thus affording new evidence

of the esteem possessed by the German armorers in foreign lands.

With these magnificent works may be placed the more modest products of the iron smith and locksmith, which were likewise of the highest technical perfection and thoughtful design. The equipment of the house and its surroundings first comes in consideration here. The locks and hinges for doors (Fig. 49) as well as door knockers generally have their surfaces adorned by engraved and etched ornaments, sometimes even by gilding and inlaid work. Sometimes a fanciful playwith little figures predominates in these ornaments; but frequently a stylish beauty is attained by simple linear patterns as in Fig.47. How splendid the house doors are made by such rich hinges and by the artistic treatment of locks, hasps and bands, how strength and richness are combined in their general appearance, we give an example of it is Chapter X on the door of the Peller house in Nuregberg. Iron work in the middle ages and even during the supremacy of Gothic mostly escaped the despotism of the architectural form and shaped its products in free ornamentation. However it did not remain entirely free from the sportive tracery, and for plant ornament bore the stamp of late Gothic naturalism. But dry strength and manual skill is peculiar to all these creations. The Renaissance now developed the activity of the blacksmith to freer artistic heights. First where surfaces were to be decorated, this was done with all the charm of the ornamentation of this style. But especially shone the invention of art of the master in constructing wrought iron gratings made especially common on portals and windows, very usual on the
115 window over a house door, in garden passages, of enclosures of fountains, finally in churches to enclose the chapels of the choir, or were even required to surround the font. In these works the smith's art created true masterpieces of beauty and magnificence.

Their principle consists in this, to connect together round rods in manifold interlacings and intersections so that the whole should form a firm combination. This is not merely produced by clasps placed on the intersections, but more commonly
116 by passing the bars through each other, when at the crossings a curved eye is welded on one bar, through which the other rod is passed. This technics was earlier employed only on rectang-

rectangular bars and exclasively on straight line crossings, is a real proof of the patience of the executing master, since the connected work must each time be placed in the fire and made white not. But just in working and overcoming such difficulties, our old mechancis sought their pride, and in spite of all destructions an immense wealth of masterworks in these technics is to be found everywhere in German lands. The structural points of view always form the basis and are always so cared forl that the works seek their equals in strength and solidity. But besides there prevails an amazing wealth of invention, which makes itself known in the most varied forms of the lines. The rods are drawn out in spiral turns like scroll work, and little edges like twigs project from them, that form as many crossings, not merely to enrich the impression, but also to increase the strength. Thus in the beautiful door grille given in Fig. 48 from the city hall in Danzig. Then is generally used the bar so that like a letter flourishes in recurrent form at crosses and intersections, frequently characterizing the middle of a grille by such calligraphic lines. The crossing of the separate freely projecting members is always composed of splendid flowers, where the nucleus always consists of a scrolled iron wire, around which are grouped little scrolls in graceful play. Besides the subordinate ends are often free leaves, serrate like ivy and grape leaves, or in simpler lancet form. But finally the fancy of the time also demands its rights, and exerts this so that odd whims, heads of men or animals and wonderful figures of all kinds grow out of the scrolls. These additions of figures then receive even more marked characteristics by bold curvatures, and finally the entire series is covered by colors, ob at least is painted black, but the flowers, leaves and other accessories are gilded. We give as an example a beautiful but still a tolerably simple grille from the Aulendorf in Wurtemberg (Fig. 49), and then in Chapter X a splendid one from the city hall in Nuremberg.

Of the numerous examples still preserved, I first of all mention the beautiful grille that encloses grilles that enclose all the chapels of the cathedral at Freising. An entirety of incomparable magnificence. The noble chapel grilles of the Frauen church at Munich have recently fallen a sacrifice to the

117 vandalism of modern restoration. Striking is also the grille
that surrounds the tomb of Charles IV in the cathedral at Pra-
gue. Another of 1599 encloses the double altar in the church
118 at S. Wolfgang in upper Austria. Rich grilles of this kind are
further before the chapels of the cathedral at Constance, like-
wise at the western choir of the cathedral at Augsburg and se-
veral choir chapels there, here even with the late dates of
1691 to 1709. Still later are the magnificent iron grilles, t
that enclose the choir and the tabernacle in the minster at
Ulm, made in 1713 and 1737 by J. V. Bunz. They are a remarkable
proof of the strong tendency with which the art works frequent-
ly adhered to old traditions. A splendid example is the show
grille that surrounds the Augustus fountain at Augsburg. But
also for proper enclosures of wells in a narrower sense was
employed wrought iron, while the curb of the well was enclosed
by a stone parapet, over this being placed an iron frame for
suspending the pulleys for the buckets, but this frame was then
enclosed by rich iron work. A relatively simpler triangular f
form of 1564, formerly at Neunkirchen in lower Austria, is now
at castle Stixenstein; a much richer one of 1626 is at Bruck
on the Mur, and also many others in Austria and Steiermark. T
The numerous gratings on the windows and doors of private hous-
es would lead too far here. For example excellent window grat-
ings are on the later wings of the city hall at Würzburg.

Similar works were then preferably employed on the signs of
inns, guild halls or workshops of the various mechanics. The
bar on which was hung the sign is covered by interlaced scrolls,
119 which fill the triangle between the iron supports. The follow-
ing illustration (Fig. 50) is taken from the sign of a black-
smith's shop in Ravensburg. Similar ones are seen in Rothenburg
on the Tauber and other places. To this further belong the iron
supports, on which rest the fantastic gargoyles of the Renais-
sance time made of copper or wrought iron plates. An excellent
example from the assembly house at Graz, another from the old
castle at Stuttgart are illustrated in the reports of the Cen-
tral Commission. Others are still seen in many places on old
castles and peasants' houses. These sometimes occur richly dec-
orated supports or cases for house bells, that are usually pla-
ced outside over the house door. Examples of this kind are in

Ischl, Hallstadt, Steier, etc. But also the art of the smith has also furnished the interiors and exteriors of houses with these striking creations, and has contributed substantially by them to the gay character if Renaissance buildings. I recall only the chandeliers and candlesticks of many kinds (Fig.51), the bedsteads, weathercocks (examples in Chapter XVII from Hameln) and crosses, finally the graceful little caskets, whose surfaces rise finely by etched ornaments on a dark grained ground, or one entirely sprinkled with bright points . To give a view of the rich Variety and noble taste, that prevails in these works, we give in Figs. 52 and 53 two examples, the first
120 of which is filled by the foliage peculiar to the German Renaissance, with softly curved leaf and scroll work, whereby in an animated way the effect of the middle panel is heightened by the smaller and more graceful scrolls of the enclosure. The second example is from the national museum in Munich, and on the contrary shows the use of Moorish ornament, which in bold and wide bands effects the principal divisions of the surfaces, while smaller scrolls in the same style fill the surfaces. In other cases also figure and fanciful ideas are used in the ornamentation. The same refined style feeling in the filling of the spaces and the membering gives these works the stamp of artistic perfection.

With all this the different directions of the metal work of this time are not yet exhausted. From the smallest to the largest articles of life each object is ennobled by art, and even the most modest material acquires increased value by the treatment. That just in Germany by preference the table vessels were made of a noble metal, or at least of copper and especially liked when of tin, we have previously seen. Already Luther complains of the extravagance of the Germans witt such vessels. In the further course of the century the sideboards loaded with costly vessels form a contrast by ambition. Great plates, dishes and bowls , trays and basins as well as sauce dishes and c cooling vessels vary in the most manifold forms and are covered by raised or flat engraved ornaments and representations of f figures in classical style. Likewise spoons and knives, as well as the forks slowly coming into use, were favorite objects for the rich inventive work of the gold and silver smith. Interesting

examples are in the national museum at Munich and in other collections. Particularly ornamental are the still numerously preserved vessels of pewter, where the artistic work ennobles the material, while it animates the surfaces by handsome ornaments, but preferably by little medallions with representations of f figures. pinely conventionalized are especially the pewter plates, that are found in most collections of antiques and also are yet in great number in private possession. Several beautiful examples of varied treatment are fourd in art industry. Here a great part is played by oriental ornament with frequently interlaced bands; for the surface decoration is then added much leaf and scroll work, or representations of figures, medallions and portraits of emperors and the like are employed. Everywhere is enjoyed the power of the gift of invention and the spirited art, as the given space is filled and artistically animated.

Here further belongs the clocks, that were chiefly made in
Augsburg and Nuremberg. Here the intention of the master there
121 found opportunity to treat the work with all sorts of artistic
122 arrangements and a droll play of figures, that besides the hour
of the day, show the year, the month and the course of the stars, but laso accent it by the entire artistic arrangement and ornamentation. The general form of these works is usually quite architectural, so that on a small scale some building with columns and entablature is imitated. Most favored are then imitations of domical structures, that everywhere make themselves felt as the highest architectural ideal of this time. Some examples are seen in the national museum at Munich, but especially instructive is the entire series of such clocks in the historical museum at Dresden. A great astronomical clock made in 1568 after the sketches of August I, exhibits a sjuare structure in two stories with doubled colonnades, Doric below and C Corinthian above, and crowned by a domical top, the whole gilded, alternating silver and silvergilt little figures and reliefs, adorned anf enameled ornaments on the borders, the pedestals and other suitable places. Several smaller clocks are likewise treated as elegant domed buildings. On the contrary the clock made in 1591 by P. Schuster of Nuremberg shows a slender spire still in Gothic form, that is constructed in a very ori-

original way and is ornamented by Renaissance details. An elegant work of this kind is the bronze clock represented in Fig. 54 in the possession of Mr. Kaulla at Oberdischungen near Ulm, a work of the middle of the 17 th century executed by B. Fürstenfelder at Munich. The elevation is especially ornamental, and
128 acquires spirited animation by the freely wrought scrolls and little figures, that inclose the nucleus. In the surface decoration effectively alternate engraved, perforated and raised ornaments.

Immeasurable is still the wealth of works in bronze and brass, that were produced for the most varied purposes of life, and especially also for church requirements. Nearly all important Houses of God in Germany possess a rich number of those magnificent chandeliers, which with their beautifully carved arms and the characteristic membering and animation of the separate pa-
129 rts produce a splendid impression. To these are frequently added wall lights, treated after the same artistic principle. Even in the little unpretentious churches are often found valuable works of this kind. Rarer are the candlesticks, which refer rather to Italian models, still the beautiful and nobly f formed ones of S. Michael's church in Munich (Fig. 55) may be emphasized, probably executed after designs by P. de Witte. Magnificent brass grilles in church S. Maria at Lübeck.

How this magnificent equipment was extended to all domains of life, among other things is shown by the fact, that even the bridles of horses were treated in an artistic manner. In Seuter s "Bisbuch"(Augsburg 1534) are found no less than 200 illustrations, an example of which is given in Fig. 56 to show how elegantly even such things were usually ornamented by raised and engraved ornaments.

Meanwhile nothing presents a clearer idea of the great artistic needs of that time, than the fact, that even the rude field muskets become objects of ornamental treatment and careful development. Even masters like A- Dürer here allowed themselves to devote earnest studies to this domain, and to devise not m merely the most suitable construction, but also the most elegant shape and decoration. From many examples still preserved I emphasize only the series of beautiful musket bands, that is exhibited before the arsenal in Augsburg and not merely mer-

marked as to their mouldings, but are also distinguished by b beautiful ornaments and suitable decoration by figures. What can be more suggestive for example, than if the muzzle of such a musket is characterized by the open jaws of a lion!

To the most important art industries of the time now belongs also that of pottery. Yet Germany here by far does not take a high position, such as Italy maintains by its majolicas and F France by its faiences. Men were rather satisfied to continue in the path followed in the middle ages, and to stop with merely the manufacture of stoneware and the so-called semi-majolica. But in the development of the general form and in the ornamentation the Renaissance after the middle of the 16 th century also wins here a determining influence. While the better vessels were chiefly made of metal, the ordinary vessels in life recei-
125 ved their shape from the potter. These vessels are either light
126 gray or yellowish, light brown, leather colored, partly or wholly glazed, or finally have light blue grounds and dark blue designs with transparent glaze. The latter are perfectly made in relief with bold and sharp profiles and stamped ornaments, that mostly combine figures and plants. These simple vessels, pitchers, mugs and beakers, belong to the most stylish creations of the time. Suitable in general form, energetic in profile, sparing and moderate in the distribution of the ornaments, they are true models of a thoughtful shaping of vessels (Figs. 57 to 61). The chief places of manufacture in Germany were found on the lower Rhine, particularly at Siegburg, Raeren and Frechen near Cologne, at Delft in the Netherlands, then in Nuremberg, Creussen near Bayreuth, Strehla in Saxony, Mansfeld, Regensburg and Augsburg. Figs. 58 and 59 give examples of the Siegburg m mugs with handles and spout, that are tastefully decorated on all parts, and are no less attractive by the characteristic elevation and finely membered general form. The happy alternation of purely geometrical, linear ornaments, lozenges and the rippling scrolls, flowers and representations of free figures appear here especially pleasing. On the faiance mugs probably m made in Nuremberg appears a different principle of treatment; the general form is simpler, less richly membered, but often entirely covered by ornaments, masks and cartouches as in Fig. 60. In other cases as in the mug with handle given in Fig. 61 ("soldier's mug"), the droll fancy of the time covers the work

by a half human form. The so-called "bearded man" (graybeard) i. e. the representation of a bearden head on half this mug also more frequently occurs on Rhenish mugs.

Still greater importance was acquired by pottery however by the direct equipment of buildings by the manufacture of tiles with colored glaze, that were employed for covering floors and also in part for walls, but first of all for constructing stoves. All this indeed previously occurred in the middle ages, but the Renaissance also introduced here brought into use a r richer series of forms and increased freedom. Glazed tile stoves in Germany and German Switzerland substantially belong to the equipment of living rooms, for which they serve as pleasing ornaments by their brighter colors. The stove consists of a wider base, that rests on feet mostly formed in relief, from which rises a narrower superstructure (Fig. 62). The entire elevation is treated architecturally with strong base and cornice mouldings, on which come into use the rich forms of the antique with egg mouldings, cymatium and the like. Hermes and caryatids as well as pilasters accent the vertical divisions, and the separate panels are formed as arched niches, that are decorated by fikure reliefs. Finally an artistic open addition of combined ornaments and figures crowns the whole. Most works of this kind are coated with a beautiful green glaze, others with a l less satisfactory black glaze. An example in which the architectural form is still simple and strong, the decoration appears moderately subordinated, to the main lines, is presented in Fig. 62 by the stove from Kisslegg in Wurtemberg. Other excellent examples are partly completely preserved and in part consist of separate tiles, are afforded by the Germanic museum at Nuremberg. Some are also in the national museum at Munich. A beautiful example, according to an inscription made by G. Vesst a potter in Creussen, who lived about 1600, is in the Heubeck h house at Nuremberg. The greater magnificence has a stove in t the fortress at Coburg. Several beautiful stoves with green g glaze, but with blue ornamental pieces inserted on white ground are seen in the Trausnitz near Landshut. Of the highest magnificence are however the great black glazed stoves in the four corner rooms of the city hall in Augsburg. As our illustration shows, here all is permeated by the fantastic forms of the beginning barocco style, so that the additions in relief overload

the architecture. Most perceptible are the figures resting on their stomachs, which as feet support the whole. Also on the elevation the architectural members are too closely imitated from stone construction, while as a rule the earlier stoves were distinguished by this, that they understood well how to adapt the architectural form to the conditions of the materials.

On the other hand there prevails in the most of these works a sound tectonic sense of a really artistic treatment. Already the alternation of strictly structural members with plant or mixed ornament and the independent figure scenes has great charm. Of the treatment of the ornament a frieze from a stove in the Germanic museum in Nuremberg may be given in view (Fig. 64). The representations of figures comprise history, mythology and particularly preferred are allegories. Forms from Roman antiq-
129 uity, of German emperors, apostles and other saints, seasons
130 of the year, parts of the earth, the senses and the elements, but also scenes of many kinds, especially of an erotic sort, are found on these stoves; in brief, all that strongly affects the time. Even small bits of architecture are occasionally em-employed, as shown by the specimens given from a stove in the Germanic museum at Nuremberg. In Fig. 65 we look into a little domical structure, the favorite idea of the time. It shows itself as executed in the bold forms of a developed Renaissance. On the gallery terminating the interior bends a human form looking at a child that is fastened by a cord and squats on the f floor. Likewise the little representation in Fig. 66 permits a view within a stately Renaissance room, that is covered by a coffered tunnel vault. A gallery with low balustrade surrounds the room on three sides, and the view through the arch at the rear falls on a stair leading to the upper story.

Particularly diversified and long continued did Switzerland carry on the manufacture of stoves. A great number of artistic stoves still remain there, especially in the northeast part of the country, particularly distinguished in this. The chief seat of this industry is Winterthur, where families of Pfau and also of Erhart produced a number of skilful potters and painters of stoves. Here the stoves begin with a monochrome glaze, indeed appearing to be exclusively green. Of such kind are the two stoves at the Mörsburg near Winterthur and the beautiful one in the mansion at Wülffingen. The decoration is rich in form,

the members are elegantly profiled, pilasters and friezes being adorned by masks, shells, flower scrolls and arabesques. On the stove at Wülflingen occur fanciful Barocco hermes and genre l love scenes. All this is still in the forms of the 16 th century, although this stove bears the date of 1645. Evidence of how long the traditions of the earlier Renaissance were retained in Switzerland. For this stove the construction is mostly polygonal, hexagonal or octagonal, and the general propertions are slender. As a rule, now beside the stove in the corner of the room is a comfortable seat with back and arms likewise constructed of glazed tiles, to which one ascends by several steps; sometimes a double seat is found at both sides of the stove. This seat was intended for aged persons, and has its hollow space also warmed by the stove or by a separate heater. The glazed tiles that also cover this seat are then mostly continued on the wall so as to place the same covering on the parts of the room adjoining the stove.

But now appears very soon instead of the monochrome green glazed tile stove that with its treatment exclusively in relief, the polychrome tiles mostly treated in colors. Instead of green lead glaze the tiles are larger and receive a milk white enamel ground, on whose surface are painted ornaments in colors as w well as pictures. A shining and still soft blue wins prominence and forms the basis of the design. Besides this are found in the first line yellow and green, also further violet and black. The colors are applied thin and fluid, the treatment is floating and bright. The impression of these works is rich and gay, harmonious and clear with all it. magnificence. The stoves retain their full polychromy until the second half of the 17 th century, then they again become dimmer and simplify the color scale, until in the 18 th century there only remains blue on a white ground. In favor of the colored effect the treatment in relief is reduced and also the architectural membering is restricted to the essential, whereby a correct feeling for style guides the simple masters of these works. The pictured significance is increased in fullness and importance. Biblical, mythological, allegroical and genre representations are added scenes from Swiss history and the rich meaning is even further extended by the chatty inscriptions in verse.

An example of the style of these works is added in Fig. 67

of the stove formerly in Operstrass near Zürich. In Chapter VI we give an illustration of the finest work known to us, the stove for the old Seidenhof in Zürich with a double seat. By its drawing may one form an idea of the real magnificence, in which a richly colored stove harmonized with the dark tone of the walls paneled in Wood, the richly carved ceiling and the gleam of color of painted arms or of patriotic tales in the glass windows. This stove bears the date of 1620 and the monogram L. P., which is indeed to be referred to a Pfau of Winterthur. To the earliest of these stoves belongs one still partly covered by green glazed tiles of 1607 in castle Elgg near Winterthur. Another there was executed in 1688 by H. H. Graf, who has likewise used the older green glazed tiles. From Elgg also came the stove represented in Fig. 68, recently sold to a foreign country, which by the animated construction, the richness of its membering, ornamental and figure decorations, as well as by the elegantly treated seat at one side belongs to the best of this kind. One of the most beautiful stoves, distinguished by particularly spirited ornaments and strong polychromy is in the house zum Balusterbaum in Winterthur from the year 1610. Here especially prevails a true arabesque style in design, that with its developed scrolls, flowers and buds, masks and rolled borders produces an excellent effect. The passion flowers in the scrolls on the seat belong to the most beautiful, that occur anywhere in stoves. For very soon entered into the painting of stoves a naturalistic treatment, which put an end to the arabesque style. If fine execution is a stove in the house of the Wild Man in Zürich, which for the first time exhibits the heroic deeds of Swiss primitive ages in pictures. A stove of 1636 is possessed by the house of the Laurel Tree in Winterthur. It bears the monogram D. P., that indicates a master D. Pfau. To the largest and finest of this kind belongs the two found in the community house at Näself, that originated in 1646. Finally may also be mentioned the three great show pieces, which the city of Winterthur in 1696 gave to the people of Zürich in their new city hall. One yet stands in the hall of the council, while the two others at the rebuilding of the great council hall were transferred to the hall of the Kappelerhof. The later development of stoves falls outside the scope of our consideration.

Not in the same extent, but still always in an important tr-
ade also glass painting was now carried on. It is partly empl-
oyed in making drinking glasses and goblets, which in competi-
tion with metal and clay vessels ever more comes into use. Ger-
man glass manufacture is far removed from the refinement, which
Venetian glass attained in the workshops of Murano. Neither in
transparency nor in uniformity of the material, or in the mas-
tern in the treatment can the German products compare with them.
The elegant and graceful forms, the boldness in the most daring
and delicate spinning of glass threads to carry the special p
properties of the material to extreme tests in Venetian glass
remained unattained. Men were satisfied by producing these pre-
cious vessels in the way of commerce. What the German artists
created of their own broke a path previously opened to it. The
manufacture is dry as if for the people, the material always
appears rather greenish, the general shape is plain, without
finer relief ornament in the movement of the outlines; but on
the other **hand by** colored representations in bold tones are
185 produced a picturesque decoration. These paintings seldom have
higher artistic importance; but indeed to them is mostly pecu-
liar a good and harmonious general effect.

This principal field is also possessed now by glass painting
in the manufactore of colored windows. That H. Holbein was pro-
bably the first, who employed the forms of the Renaissance in
glass paintiug, we have already shown. In Fig. 4 we gave a de-
sign by him for a painted window. Switzerland then cultivated
with great zeal this branch of artistic technics during the e
entire 16 th centurw, and still in the 17 th and even into the
18 th. Under the influence of the movement of the Reformation
there, this beautiful art almost entirely withdrew from the
service of the Church; it henceforth became secular and decora-
ted the city halls, shooting halls, guild halls and dwellings,
in city and countrw by its gayer works. Usually a shield of
arms occupies the middle, but to the whole is given an archit-
ectural enclosure, for which are strikiugly adapted the rich
forms of the Renaissance with piers and columns, hermes, atlan-
tes and caryatids, with figure friezes and all sorts of addit-
ions in relief. The forms are dry in drawing, as required for
186 glass technics; varied marble overlays, such as especially the

examples of Venetian palaces offered, were imitated in favor
of rich magnificence of colors. In spandrels of arches and at-
tics, pedestals and other suitable places wese placed little
compositions with figures. The entire series of faces of the
time with Biblical stories, antique mythology and history, al-
legories, scenes from real life, is reflected in these works.
Even patriotic tales, that are partly deeds of the fabulous
heros of the primitive age appear on the glass works of Switz-
137 erland, as on the stoves. The small size of these "panes", that
can only fill a part of the window, produces a fineness of tr-
eatment like a miniature, that is to be termed cabinet painting.
Since I have treated this glass painting of Switzerland at len-
gth elsewhere, it suffices here to mention the most important
of the still existing examples. The beginning is made by the
cycle mentioned on p 61, in the great council hall of the city
hall at Basle from 1519 and 1520. Then the great series in the
cloister of the monastery church of Wettingeu, that extends f
ffom 1520 to 1623, thus expressing an entire century of devel-
opment. From 1564 to 1580 date the in part very beautiful panes
in the shooting hall at Basle. From the cloister of the monas-
tern at Muri came then a rich cycle to Aarau, when the panes
are were unfortunately packed in chests and were exposed to
destruction. In great part they date from 1555 until the nine-
ties. A similar cycle from the monastery of Rathausen origina-
ted in 1592 - 1621, and are found in the private possession of
Mr. Meyer, merchant in S. Gall. Finally can I add two series
138 from the best time only later made known to me, which are pos-
sessed by the city of Stein on Rhine. In the guild hall of the
Trefoil are seen 14 excellent panes from the year 1543, only
one bearing the date of 1607. They contain the arms of the Sw-
iss cantons beautifully executed. Eighteen panes, several from
1516 and 1517, mostly from 1542 and 1543, one from 1590 are t
there in the shooting hall. The earliest exhibit a still tole-
rably indistinct Renaissance in Primitive and partly helpless
forms, so that here one meets with the everywhere repeated date
for the first introduction of the nen forms.

In church architecture glass painting continually recedes d
during this epoch. However where it is still employed, it soon
also adopts the motives of the Renaissance. Instead of the nar-
now Gothic niches with pointed gables and finials, the figures

expand beneath antique canopies. The entire magnificence of t the new style develops in the architectural enclosure of the groups. The wider arrangement of the borders was already required by the ever more prominent tendency to larger figure compositions; still church glass painting in this manner in competition with oil painting must come to a naturalism, that injured the style and finally destroyed it. What was .llowable in the small dimensins of secular glass panes, and indeed became a new means of treatment, must appear pernicious in church works. One of the earliest examples of the appearance of the Renaissance is afforded by the terminal window of the choir in t the upper parish church S. Maria at Ingolstadt, an excellent work of the year 1527, the Madonna venerated by angels within rich Renaissance borders. In the lower division kneel dukes Willian and Louis of Bavaria as donors. To the most beautiful and earliest monuments of this kind belong the glass paintings of the church S. Peter at Cologne dated 1530. The choir windows are entirely painted with the legends of saints, while the windows in the nave contain in the middle divisions figures of s saints, the side panels being filled by gold ornaments of the noblest early Renaissance; there the little triangular surfaces between the roundels have a shining colored glass, so that the whole produces a noble effect. Not easily will be found m more beautiful models for similar problems in this style. Fig. 69 gives an example of the free ornamental borders of figures.

In the later time the more influence of the severer Renaissance of Italy extended, the glass painting receded. Yet it sometimes occurs yet, as in the chapel of the royal palace at Munich, where it however assumes a purely ornamental character. I give in Fig. 70 an example of the ornaments executed in full colors on light ground, in whose character is expressed with great beauty the time of the beginning 17 th century, in spite of certain naturalistic elements.

Finally we also have to cast a glance on the textile arts, that in this time produced their master creations in competition with the entire artistic movement. Flanders was first of all where tapestry work rose to its climax. Even the famous compositions of Raphael for the Sistine chapel of the Vatican were executed on the looms of Arras. This art with the full use

of rich gradation of colors and with the addition of gold sought to excel monumental painting. Also northern and particularly Flemish masters were frequently engaged on designs for tapestries. In all countries the distinguished and wealthy classes competed in the use of costly hangings, by which the walls were usually covered. Much of these is yet preserved, a rich selection being especially in the national museum at Munich. How s such tapestries as well as those for the cushions intended for the seats were employed, a nd gave the apartments the character of delicate comfort is shown by the representation from H. Burgkmaier's Weiskönig given in Fig. 71. Although this luxury chiefly came from Italy and Flanders as well as France, while in Germany and Switzerland men chiefly adhered to the paneling in wood, there also here begins to increase after the middle of the 16 th century the use of tapestries. Even in 1552 Aloysius of Orelli states, that he saw hangings in only two houses in Zürich, and even those came from Milan. After the model of oriental surface decoration, the most stylish of these works result from linear ornaments, which in manifold design and interlacings, are elevated by soft and harmonious graduated coloring, frequently presenting the most beautiful patterns. Much of this kind is found in the paintings of the time, thus the tapestry in Fig. 72 represented in a portrait by G. Pencz in the museum at Berlin.

On the other hand embroidery, that was principally practised in the convents of nuns of the middle ages, now found an increasing use for secular purposes. Especially in Munich by the love of magnificence of the court in the second half of the 16 th century, embroidery of tapestries was practised by a series of skilful artists, and in the first half of the century, Neudörffer states of the Nuremberg embroiderer B. Müllner, that he was a very skilful master. Besides tapestries were made especially for the cushions and upholstery of chairs and benches, since for a long time prevailed still the mediaeval custom of simple wooden furniture, which was then animated by cushions. But in the further course of the epoch also occurs the upholstered furniture, in which the wooden frame of the seat, the back and arms are covered by upholstery and decorated by rich embroidery. Magnificent furniture of this kind is seen in the castle

at Weikersheim, for example. Upholstered benches, cushions and couches are described by Hans Sachs in his poem on household furniture, among the "three rhundred pieces, about what belongs to every house". Likewise the bed is frequently furnished with finely embroidered pillows and bolsters, acthough in general Germany remains inferior in this to the luxury of Italy and France, and Michel de Montaigne gives no special praise to German beds.

But one preferably turns to the embroidery on the garments , in which kind Germany developed great magnificence. Numerous examples of this we find on the portraits of the time, but also the German little masters are diligently engaged according to the models of Dürer and of Holbein in inventing patterns for such purposes. While now in the wall hangings of the time, by competition with painting predominates the principla of a naturalistic representation with graduation of shadows and lights makes itseelf felt here as entirely as in surface decoration according to the style, that derived its motives from the Orient, and its school was probably developed from the damascening of oriental weapons. There are interlacings of wider bands and stripes in whose intervals fine lines bend with endings like leaves; inexhaustible in diversity of invention, unexcelled in noble and clear filling of spaces. Others consist of fine threads frequently interlaced and knotted, by the same principle forming an animated surface decoration. I recall only the well known composition that Dürer has engraved. Show garments of this time are on the national museum at Munich; the mantle of duke William V., that he wore at his marriage with Renata of Lorraine in 1568; black velvet beset by doubled borders of beautifully conventionalized flowers of silver and of gold, mostly in malm-leaf form. Somewhat later is the game bag of elector Maximilian I, of green velvet with close scrolls in
44 gold and silver, the leaves also well conventionalized, not v yet naturalized. A beautifully treated seam of a war coat from the statues of Wurtemberg counts in the monastery church at Stuttgart is given in Fig. 73.

Finally belongs here the work in stamped leather, that was gradually brought into use for hangings and upholstery. This technics also came from Italy and especially from Venice, and

first was gradually adopted in Germany. On a colored ground men loved to stamp golden flowers, for which in that epoch was retained an architectural convention and very characteristic drawing without accepting the naturalistic effect of shadows. Leather work formed a particularly rich use in bookbinding. At the time of the Reformation pigskin leather bindings predominated with sharply and deeply impressed portraits of the reformers or other important personages. But after the middle of the 16 th century came the oriental arabesque, that with gold on white, and also indeed stamped on red or brown leather, giving the bindings of the time an impression of incomparable style. Fig. 75 from the Germanic museum at Nuremberg gives an idea of the refined taste of these ornaments, of the happy combination of variously interlaced bands with little scrolls extending in curved leaves, while the charcater of the foliage is seen in especially beautiful conventionalized flower scrolls in Fig. 74 from the library in the city hall at Schwabish-Hall. Thus the least as well as the greatest all appear affected by the same artistic current.

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Chapter IV. The Theorists.

One would unjustly believe that he characterizes the nature of the Renaissance by terming it a mere endeavor for new forms. The deepest struggles of the time are rather devoted to free the art from mechanical routine and to place it on a scientific basis. In Italy These scientific studies were thereby extremely furthered, that artistic interest permeated all circles of life, learned and literary men devoted with zeal to esthetic investigations. It came from this that Italian artists frequently came from the higher circles of life and even more commonly participated in the literary culture of their time. Men like L. da Vinci and L. B. Alberti belong as much to the sciefific as to the artistic life of their people.

This was otherwise in Germany. The artists were here generally regarded as mechanics, and as a rule did not rise above the class of the lower civic life, from which they came. So Dürer says in his letters to Pirkheimer, that it would be a shame for his famous and highly esteemed friend to associate "with a rascal painter", as he says in his wonderful Italian. And yet Dürer was just the man that devoted the elevation and spiritual power of his work to break through these restraints by incessant studies and investigations to free art from Dilettanteeism and establish its theory. How he everywhere seeks those from whom he hopes to obtain instruction, we have already seen. He must have obtained a sight of Vitruvius at the time, for we
146 know from his own statements, how he read in it, and obtained his first ideas of proportions of the human body from him. A Latin edition of Euclid he also possessed in a single copy, now found in the library at Wolfenbüttel. The results of his meditations and of the experiences of his entire life, the master intended to lay down in a comprehensive theoretical work, only a portion of which was ever executed; the "Instruction in measuring with compasses and ruler", and the "Four Books on human proportions". To these are added his work on Fortification, that likewise evidences his manifold studies, that for our consideration however is of subordinate value. How conscientiously he made preparations for these great works is evident, not merely from the mass of drawings and sketches, chiefly in the library at Dresden and in the British museum,

but also by the numerous manuscript notes in the different sections of his works. Dürer's art views, however great esteem he had for the antique and also for the Italian masters, are substantially formed by the rich experiences of his own life and creations. The most refined and charming observation of nature is is combined with that subtle thoughtfulnessthat sought to penetrate to the bottom of phenomena. Since we owe to the learned work of A. v.Zahn exhaustive conclusions on the art theory of the master, it then suffices here for the present purpose that the essentials are briefly emphasized.

The deepest respect for nature is first of all that by which Dürer's opinions are preserved as of a son of the new time. As he frequently complains, that in his youthful years he followed to excess the varied and fanciful, and only late won a knowledge of the simple truth and beauty of nature, we already find by a statement of Melancthon that riper knowledge of nature was for him the highest model. He says once in his work on proportions, "for truly art is placed in nature; whoever can tear it out has it. But the more accurate to life is thy work in form, the better appears thy work, and this is true, therefore never propose that thou mightest or wouldst make it somewhat better, than God has given to his created nature power to do, thy abilities are powerless compared to God's creation". This is also a deeply religious feeling that baffles him in wondering at nature as something godlike. He then continues;"therefore it is decided, that no man evermore by his own sense can make a more beautiful picture (than nature), it is then by such imitation his mind is filled, that is then no more called his own, but has become transferred and acquired art, which seeds itself, grows and produces fruit of its kind. Hence the collected private treasure of the heart is shown by the work of the new creation, that one produces in his heart in the form of a thing". More beautiful and more elevated words have never been uttered on the creation by the artist, never more striking than from the abundance of the world of forms of the artist obtained from the phenomena, than that designated as the "private treasure of the heart". Thus he also says in another place; "a good painter is internally full of figures"; but he also repeatedly emphasizes, that "the intelligence of men can seldom correctly

imitate the beautiful in creations, and we still find in visible creations such surpassing beauty, also that none of us can perfectly bring into his work". But further it has also not escaped him, how difficult it may be to recognize the true beauty in the varied phenomena of nature, how vacillating may be the taste and the judgement of men, and he complains in the p preface dedicated to Pirkheimer in the Instruction, that so far in German lands men have only learned the art of painting by established routine, or in Dürer's own words, "by daily work", so thatwith all severity he desires to place instead of accidental creation the working according to fixed scientific grounds. With a power that recalls a famous word of Lessing, he t they expresses his thirst for truth in the beautiful words:- "I know that the desire of men may thus be fully satisfied by all contemporary things, that one will be annoyed by them, only escaping to know much of which he will not be entirely annoyed, for this is poured out before us by nature, that we gladly know fully, thereby to recognize the real truth of all things".

He believes that he recognizes this deeper basis only in geometry, and therefore gives his instructions with constant reference to the proportions of magnitudes and of numbers, when he insists on correct proportions and dimensions. There is here of special value for us his conception of architecture, since in the third book of his Instruction is given, to fix it in the eye. In this matter Dürer is divided like all his northern contemporaries; on one hand he bases it on the traditions of the middle ages found everywhere in force, on the other he seeks to depend on Vitruvius, whose comprehension was indeed substantially required by the views of the time. As examples
149 he gives both antique columns as well as late Gothic piers and vaults. Thus he gives for those that "have great love for singular arrangements in vaults on account of benefits", once a complex net vault, a form to which German architects preferably adhered till in the 17 th century, as for example shown in the church in Freudenstadt. Everywhere in the outlines of his figures he returns to a geometrical basis. Noteworthy is the passage in which he emphasizes our truly German tendency to individual and even self-willed independence, when he says:- "But thus I now propose to teach how to make a column or two

for the young fellows to practice with them, and so render the spirit of the Germans, for usually all wish to build something novel, and would also prefer a new fashion for it, that had never been seen before". In drawing this column he carries to an extreme the reference to geometrical ground lines, and believes evidently that he has thereby produced somethingunsurpassable. The tendency to capricious freedom in design is also recognized on the capitals given by him, for although he there has the antique in mind, he mixes the separate ornaments in the loosest way, and requires the addition of "something of beautiful things such as foliage, heads of animals, birds and things of all sorts, that are according to the minds of those who make such. Also everyone should strive to find something further and foreign, for if also the very famous Vitruvius and others sought and found good things, it is not impossible that other things which are also good may be found". In fact such an admonition is not required, since the inclination to changes and caprices was common in the highest degree among German artists of that time.

Peculiar enough are the designs for three memorial columns,, where are treated a battle won, a victory over revolted peasants and the death of a drunkard. Here is everywhere shown, 150 how little the great master is able to free himself from the restraints of naturalism, and to reach purely architectural principles. We find style mostly in the first of these monuments, altough he here permits the columns to consist of vertical guns and places powder casks and cannon balls on the angles of the pedestals. The extreme of this strange naturalism however he gives in the monument of a victory over the revolted peasants. The very well drawn groups of fettered animals, that he has placed in the lower step of the base, "cows, sheep, swine and the like," can be allowed to please men. But on the angles of the pedestals he places baskets with cheese, butter, eggs, onions and cabbages, "or whatever pleases you". On this substructure he sets an oat bin in all seriousness, overturns a kettle on it, on which he places a cheese vat, that is covered by a thick plate. On the plate is set a butter firkin, and again on that is a milk jug. This supports a sheaf of grain, with which are bound up shovels, hoes, mattocks, manure forks,

threshing flails and "the like". Above follows a poultry basket and on this is a lard pot, on which sits a lamenting peasant, whose back is pierced by a sword. Strangely enough appears the earnestness with which the master has adhered to the proportions of the cheese vat, butter firkin and the like. Likewise the monument of a drunkard appears no less wonderful, for on the pedestal he places a beer cask, on which is set another with the
151 legend; "gluttony is found in this". On the bottom of the upper dish he places "a low and wide beer jug with two handles," covers it with a plate and sets thereon an inverted beer mug, on whose foot finally a basket with bread, cheese and butter forms the termination of this wonderful monument. The highlookout there, which he further projected, shows neither architectural membering nor special proportions, and manifestly came from the tower of S. Marco at Venice, excepting that it bears a parabolic dome as crowning. How Dürer indicates everywhere the general proportions and endeavors to employ them, one then sees on the following plates, where he seeks to construct the letters, namely the capitals of the Latin and the small letters of the German alphabet with geometrical figures and compass strokes.

The remaining portions of Dürer's art theory are not to be pursued further here; on the contrary it is of value for our purpose to investigate what course was taken by the theory of art in Germany after Dürer's death. Already in perspective, which the princely secretary of Simmern, H. Rodler published in 1531 under the title of "a very useful little book and instruction in the art of measuring", is chiefly in regard to architectural creation and the use of Renaissance forms. He explains his intention in the preface, instead of Dürer's books difficult to understand, and which are "perhaps useful only for those of great intelligence", to present a more intelligible description, "plain and more comprehensible". In fact he simply goes to work and gives a series of examples, in which he shows the perspective appearance and representation. Those in Chapter 4 are a hall with projecting columns like Corinthian, where he then treats of the perspective drawing of columns and windows, the beam ceiling and floor, the last with lozenge and round tiles. He further passes to the details, the

cornices, bases of columns and the like, then to give in Chapter 9 the complete representation of a living room with table and bench, stove, "treasure chest" .od so forth. If here the elements of mediaeval art still predominate, the succeding representation shows on the slender columns and the canopy of the bed the forms of the Renaissance. Also in the succeeding street views Gothic elements are mixed with details like antique. Of v[illegible]n indeterminate Renaissance are the columns for the magnificent church portico in Chapter 10, where colonnades with antique entablature, but with freely fanciful foliage extend before the walls, the covering of the portico consists of round arched cross vaults with Gothic profiles, which rest on consoles with antique sections. A fully developed Renaissance then
152 appears in the following double aisled portico with doubled c cross vaults, which no longer have mediaeval ribs, but their edges rest on widely projecting cornices. In the middle the vaults rest on slender colunms, to which the draftsman gave no pedestals in order not to reduce the interior unnecessarily. On the contrarn at both walls are placed short columns on strongly projecting pedestals, indeed still less than the middle columns corresponding to a strict Renaissance. For the twisted shafts project from great leafy sheaths, that give the entire form something like a plant; also their capitals consist of similarly curved leaves into whilh the shaft directly extends. However little these forms have anything to do with the antique, yet certainly we must regard them in the sense of the old masters as Renaissance. We meet with the same indistinct and capriciously sportive forms on succeeding plates; thus on the drawing with the old altar window with its enclosure formed of slender pilasters, with dark surface ornaments on the sunken ground; on the external perspective of a castle, whose side wings are divided in two stories with extremely fantastic columns, etc. Everywhere is seen an increasing desire to employ Renaissance forms, that are likewise very far from a real understanding.

While men groped along the principles laid down almost into obscurity, not long afterward in Nuremberg W. Rivius published his extended work, the "New Perspective" in 1547 and the "German Vitruvius" in 1548. The former already passed into a second

edition in 1558, the latter was reprinted in Basle in 1575 and 1614. No independent merit is first to be given to this work of the industrious physician and mathematician, which he prepared in his leisuretime for special amusement and recreation". His Vitruvius was translated from the edition that appeared at Como in 1521 and the commentary of Cesarino; in his perspective he worked after Italian predecessors, particularly L. B. Alberti, even his woodcuts are imitations after Cesarino and the Hypnerotomachia of Polifilo. Yet one must not think of slavish copies. A comparison with his predecessors first proves for the woodcuts a tolerably free and in most cases improved imitation of the originals. From Polifilio are only taken some subordinate and unimportant illustrations; the four little vignettes Rivius, Pl. VIII b and IX a(Polifilio P 4 and Q 4), the little picture with the Roman sacrifice, Pl. CLVIII a (Polifilio Q 4), and the representations of the artificially shaped ornamental tree in Pl. CCXXXII a (Polifilio T, 3, 5, 6).

More comprehensive are the borrowings from Cesariano's Vitruvius of 1521. Rivius has substantially followed his predecessor everywhere. He has disdained few of the illustrations of the Italian edition; ou the other hand many new Figures are added. On the whole I count 61 new ones and 110 taken from Cesariano. But even the latter are not badly copied; they show alterations, that are mostly improvements; indeed not in technical, but in formal respects. Throughout the woodcuts are on a higher level of development in Rivius. In Cesariano are imitated the imperfections of the early Italian engravings; particularly the lines are too close for woodcuts, monotonous and mostly rather rigid strokes. For these as a rule the grounds are left black, which often produces indistinctness in the representation. On the contrary the woodcut in Rivius is very clear and transparent, although with shadow and light affording complete modeling of the forms. But also the drawing in Rivius is more elegant, more perfect, as one not merely sees where Figs. occur, but in all pure ornamentation. Thus for example the frequently represented vases are more beautiful in form and finer in ornaments than in Cesariano. The free figure compositions, such as the golden age and the attempts of the first men to build in Rivius stand in every respect above the Italian model, that

he even entirely omitted here. The properly architectural models are imitated with greater truth, only being freer and richer in the means of representation; on the other hand such illustrations in which more play is afforded to the imagination, vary in a characteritic way from the models, and indeed frequently so that one feels the architectural opinions advanced in the meantime. Most distinctive in this respect is the representation of the city of Halicarnassus with the mausoleum, where in the Italian edition a little polygonal temple is placed in the foreground, in place of which Rivius sets a circular building entirely after the model of Bramante's tempietto.

Greater dependence prevails in the text, except that also here Rivius with all his prolixity appears still too brief and terse in comparison to his predecessor, who parader an inconceivable ballast of the most useless erudition. On the contrary Rivius shows himself much more practical, selects everywhere according to the needs of his particular public, and knows how to adapt himself to the intelligence of laymen. However modest is then the merit of his book, Yet it must have exerted an important effect, for with it commences in Germany a more correct understanding of the antique and therewith the Renaissance. For the first time here appeared to German architects, that until then had been plain mediaeval stonemasons, the necessity for a more general training. The architect must develop a zeal "by diligent toil, since the great hill of such ideas has neither rest nor peace". The architect as stated in the preface from Würzburg dated Feb. 16, 1548, must learn Latin and also Greek, then also when possible other later languages,"since in no barbarous foreign speech is so far found fewer good writings and books, than in German speech proceed from the newly discovered arts, excepting the far famed artistic books of A. Dürer". How Dürer's fame was then extended is seen from another passage, where Apelles is mentioned and the author continues; "But what we need at this time is the appreciation of the example with the art of Apelles, because we have such an excellent artistic painter also in Germany in our time, whom doubtless I place f fully equal to Apelles in art, then what artistic painter in this time does not wonder greatly at the art of A. Dürer? Famed in all lands and also by foreign nations separately, is him to

whom is given without opposition the prize of all art". Then follows the characteristic German opinion, that Dürer far excels Apelles, since the latter "for his art must have the aid of color, but which Dürer, although stated to be equal in painting and distribution or application of colors is reputed to be equal, yet he does not need in the art pieces,then he only does with black lines all that occurs, without the aid of colors, and places it before the eyes in animated and artistic drawing and engraving, that such is also artistic, and where it is desired to ornament it by colors, it is entirely smeared and destroyed". Generally our author shows a warm heart for his native art, since he repeatedly complains, that "in all this time an excellent artist did not receive suitable reward, but not even daily bread, which was no little shame to the German princes". Also at this opportunity he again overflows in praise od A. Dürer. Where he speaks of antique mural paintings, he does not fail to remark; "Such an old custom should also be held cheaply by the princes and nobles of this time, especially in the beautiful and great palaces and the courts of princes, to thereby exhibit their great courage and manliness and for training youths, also the great among their successors by present example with a stronger incentive".

Otherwise the understanding of our author is dominated by the refined Italian predecessors, and his writings manifestly indicate the time, when the Italian treatment of antijue forms enters Germany. Little more sympathy for the art of the middle ages is to be traced. He makes an exception only for the cathedral of Milan, of which he even gives (after Cesariano) plan, elevation, section and details in illustrations. He also knows that the building was erected by Germans (XXVII b). Still he complains in another passage (XLVI a) that there "by the error of ignorant architects a truly architectural tower is placed on a built vault". He censures the lack of proportion and symmetry in the Certosa of Pavia. All this is indeed according to his predecessor. On the other hand he praises independently the winding stairs in the minster at Strasburg (CCLXVI a), and on the substructure of an antique temple he quietly allows pointed openings to appear (after Cesariano; CXV a). These few exceptions however allow his enthusiasm for the antique, and

for the great Italian masters to more clearly appear. What first concerns the architectural details, they are correctly reproduced according to the models of the Italians. Characteristic are here particularly the Corinthian capitals, which he represents in great variety after the free forms of the Italian Renaissance (indeed in part more beautifully than Cesariano). Also he adds a number of antique vases of very elegant form, these also being independent of his model. He then advises not to mix the orders (XXXI b), although such sometimes occurred even among the ancients, as for example on the theatre of Marcellus, "where in the Doric cornice are placed Ionic dentils". Still there also appears in him the love of novelty of the time in many proposals for "altering the bosses as in intelligent architect may further according to his opportunities produce variety in his work". Here he then gives many fantastic and l certain already quite Barocco things. Thus the broken entablature, that rests on "caryatid women and matrons" in richly embroidered garments with tassels on the hanging parts, over which are also busts that bear the upper entablature. Or he permits the cornice to be supported by kneeling warriors in antique costumes", and thereby means having found the Persian hall of the Lacedemonians, "as then such were made with great wisdom, special lightness and acute foresight, by the old architects". All this is indeed after his Italian model. He places the most Barocco work under "artistic columns and sculpture as such are now in use among the Italians"; hermes partly developed downward as if swaddled, or terminating in the trunk of a tree, w with Turkish turbans and mantles with tassels, or with two female busts, with the arms crossed. But these things are not t taken from Cesariano, they rather have the flavor of the French masters. What he knows of Italian masters, he takes from Cesariano. Besides Michelangelo, "who was yet alive at the time", he mentions (XCIX b) only Lombard masters; "J. Christopher of Rome, C. Gobbo and A. Busto, both of Milan, T. Lombard of Venice, B. Clement at Reggio, the artistic contractor at Milan, J. A. Boltraffio, Marcus of Oglona, B. Triviolani, Bartolommeo
159 called Bramantino, Bernhard of Lupino (Luini), and the most a artistic painter at Venice named Titian". He has added Titian himself, for Cesariano does not name him. He knows Bramante's

fame and repeatedly mentions it, also Busto's tomb of Gaston (de Foix). He likewise praises the sacristy of S. Satiro at M Lilan as an excellent work of Bramante. Yet also he is acquainted with buildings at Milan, also referring once to the hospitals at Florence, Siena and Rome. Likewise he mentions the old mosaic floors in Rome, Ravenna and S. Marco at Venice.

160 What he gives of the arrangement and general form of antique buildings is conceivably according to the opinions of the Italian Renaissance, and indeed is made entirely after Cesariano, and frequently selected wonderfully enough. Thus he gives the basal form of the Greek temple entirely according to the scheme of church with several aisles in the developed Renaissance with cross vaults or even domes, and sometimes even with more c complex forms of vaults, as for example for the pseudoperipteral. Of the open porticos that surround the temple, like his predecessors he has no conception. Everywhere after the model of Christian churches are closed walls with strong buttresses, which surround the building. For the dipteral and hypethral temples he draws galleries in two aisles on piers, and likewise he allows vaults in the interior to mostly rest on rectangular piers. He gives columns to the peripteral temple alone, but they were merely placed inside, where they form a longitudinal middle aisle of four vaulted bays adjoined by the side aisles carried around them. There according to the model of the Romanesque churches each two arches are enclosed by a common arch and joined into one bay of the vault. Also on the facades of this temple rises the exterior in the Italian Renaissance. Its prostyle and amphiprostyle forms are flanked by Ionic pilasters, over which rise the corresponding entablature and cornice. In the middle intercolumniation is the portal, with a round window above it in the amphiprostyle structure, in the side spaces being placed slender windows with straight lintel and gables. To this is added also a round window in the pediment. The amphiprostyle form then differs chiefly by a round dome and lantern, that rises above the middlea For both temples are arranged as little central buildings, and the choir apse is semicircular at one time, rectangular at another, being separated by a wall as a separate room. We have here about that ideal of the central building of the Renaissance, as

it found in the Madonna di S. Biagio near Montepulciano. For
the ante temple as a variant, a slender structure with two sto-
ries of Corinthian pilasters, the wider ground story terminat-
ing with two volutes or half gables. A richly developed build-
ing of a similar kind he produces for the preudodipteral temp-
le, the volutes and gables being crowned by reclining dragons
and stags in a singular manner. How greatly the architects of
the Renaissance were led to personify in their churches the
scheme of the antique temple plainly appeared from all this.
In the North the mediaeval tradition for a long time opposed
161 such a conception. How earnestly it was taken, at least in the-
ory, we see from the passage, where he not merely blames the
architect, that he,"however adroitin symmetry and well exper-
ienced he may be, must use the geometrical scale," but also
emphasize according to Vitruvius the difference of temples to
the different gods, especially male and female. Namely he is
of opinion (XXXI a), "that goddesses and tender maidens are to
be honored by such graceful buildings, so artistic and well
adorned, as such delicate goddesses would occupy with pleasure".

That for house plans the Italian Renaissance (again just like
Cesariano) must lend its models is self evident. The city hall
(CLXII b) "according to the old Greek and Italian manner" app-
ears with arched porticos in the ground story, over which are
coupled windows between pilasters, the main cornice crowned by
volutes, statues and turrets, like a building taken from Vene-
tian views. In the facade of the basilica at Fano (CLXIII a)
will also be recognized the influence of upper Italy, namely
of Verona and Milan. As a Tuscan atrium (CC a), he gives one
of these smaller Florentine palace courts, whose projecting
roofs rest on wood or stone consoles, A similar court "accord-
ing to the Corinthian manner" is of the grade of palace Gondi
or Strozzi and allows its court to rest on Corinthian columns,
but which are not connected by arches but by architraves. The
same idea but with Corinthian piers instead of columns adjoins
that. Arcades on piers, over which is a story with coupled win-
dows with middle columns, such as the early Florentine Renais-
162 sance loved, follows this. The cornice is here after the medie-
val fashion, about as on palace di Venezia at Rome, composed
of a great arched frieze with battlements. A little domed tower

at the middle occurs here and at other places. The developed Florentine palace court with vaulted porticos on columns in the ground story and flat roofed loggia, whose arches rest on columns in the ground story and flat roofed loggia, whose arches rest on piers, about like the model of palace Riccardi, is also then found (CCII b). As examples he gives in the text several buildings at Milan. To explain the antique skylights (ceci, CCVII a) he gives the representation of two great magnificent buildings in the character of hospitals, below with massive arcades on Corinthian columns with horizontal entablature, above with partly single and partly coupled windows between pilasters, at the middle of the facade being a high gabled projection with great volutes at its sides. The other example has arched porticos in the ground story and a tower with octagonal dome and l lantern. Very original is his conception of the tower of A. Cyrrhestes, likewise in addition to Cesariano (XLVI a). It is a tall octagonal structure with five diminishing stories, crowned by a pointed pyramidal roof. On the projections of the ground story are placed groups of crouching lions. Each succeeding s story is enclosed by pilasters and has all sorts of figure ornament. On the first is seen an angelic figure with sword and shield; on the second where dolphins and dragons lie at the angles, there is the skeleton of death in the middle panel and a nude woman represented with the dial of a clock, on which death is ready to strike. In the succeeding panel is even seen a Madonna with the Child, while trumpeting angels stand at the angles. Finally in the last story are hung several bells, and at the apex of the roof is a weathercock, a blowing triton lying on his stomach. The entire composition is manifestly imitated with some freedom from Italian bell towers.

Still more curious is the representation, that we have of the palace of the "very mighty king Mausolus"(LXXXIII a), to whom "for greater ornament was erected a costly monument by his wife, queen Artemesia". Again after Cesariano, he designs this as a square with cross vaults, but allows it to enlarge to a Greek cross. Like a central building of the Renaissance he builds it with pilasters and windows crowned by gables, with little domes on the arms of the cross. Great volutes rise toward the high middle guilding, on whose platform stands a stead-

straddling warrior in full Roman armor with standard and shield. Beside extends the city with mediaeval gates and walls crowned by battlements, a pretty Renaissance fountain and the royal palace with towers and projecting windows, arched friezes and battlements. Everywhere again is the preference for domed buildings in the most varied manner. The temple of Venus is a squ-
168 are with four niches and a flat dome, the temple of Mercury is imitated from Bramante's Tempietto, but with Doric half columns and in a wonderful way with great windows with pointed arches. Still more fully is expressed the preference for domed buildings in a great representation of a harbor (CXCI a), where not merely the castle with its five towers, but also the temple of Mercury and even the two watch towers at the entrance of the harbor are covered by domes. This is also substantially after Cesariano. Finally even the fantastic figures into which the ornamental trees of the gardens are transformed (CCXXXII a) show the influence of Italian art, for here the illustrations, even if in imitation of several woodcuts of the Hypnerotomachia.

We meet with the same views in the second extensive work, which the learned physician, so fond of writing, published a year earlier, the "New Perspective". It contains a tolerably complete art theory for that time, wherein as again stated, he bases himself on the Italians and especially on L. B. Alberti. The first book treats particularly of perspective, or as the author expresses himself, "from correct and certain geometrical grounds and measures". A great part of the Figs., particularly of the architectural representations are known to us from the Vitruvius, thus the details of columns, the cathedral of Milan, the antique atriums, etc. He begins in the text with the definition of the point (p. 1), which "is the smallest, purest and most subtle dot or mark, that one can understand or make". He returns everywhere to the "wonderful kind, nature and accuracy of the circle (XVIII), and for example gives the very intelligible instruction, how with a mass of geometrical lines one can make of an egg an antique goblet, such as "was not even shown by the world famous A. Dürer". Then he adds even more examples, drawing such vessels with immeasurable circular arcs, and meanwhile adds (XIX b); but "if thou wouldest have such a vessel very low and swelled, thou mayest take the proportions

of such form by a circle alone". In fact he goes into this matter even beyond Dürer, and it is a notable tendency of the time, how our endeavors (certainly after Roman examples) to refer such forms to geometrical formulas and axes drawn with compasses, that must be drawn with a free hand. Especially in Germany men always again fall into that geometrical sport, that the t tracery of the Gothil style finally made so disagreeable. In the purely plane problems, of which he gives a multitude, he adheres entirely to Euclid.

The second book is devoted to "geometrical military engineering". He develops the principles of artillery, of firing with direct and indirect aim, by many well cut examples. The drawings are excellent, each cannon according to the true artistic custom of the time is adorned by elegant ornaments. To this is added the treatise"on building and fortifications of cities, castles and places,in the form of the friendly language of an experienced Vitruvian architect and a young improving architect." The essay is not inferior to the other works of the author in bombastic wordiness. The young artist with prolix compliments asks the elder for his instruction, since he desires to be useful to his native land, ---"according to the teaching of Plato and of Christ". The elder then gives him no less circumstantial answers to his questions, but warns him of the greatness of the problem of assuming the office of builder or true architect, for it is no easy matter "that the wonderful acuteness of the present world, so to understand how to carry everything to the highest and to employ too much art (Pl. Ib). Both constantly go back to the Italian models. The contrast of the henceforth existing classically trained architects to the simple masters of the earlier time is often expressed. Thus is stated (Pl. III a) for example; "Our common foremen and stonemasons have such rude understanding, that they cannot comprehend and do these things". The third book treats"Of the true basis and most important points of really artistic painting". After the instruction for proper drawing, that leads to very simple and practical knack, there follow rules for placing the colors beside each other. He there blames the painters that employ gold too commonly; on the contrary one should decorate the frames with good gold and silver (XIII a). The painter must thoroughly

understand mathematics and geometry, read history and poetry, also consult the learned (XIV a). The artistic painter "Phidias learned from the poet Homer"in what nobility and majesty he should paint the image of Jupiter". Finally he refers to nature as the best instructress, not in the elevated sense that we found in Dürer, but in the monotonous eclecticism, that everywhere means to be able to combine the most beautiful members in an entirety. The second part of this book treats of sculpture, where he proceeds in like manner. Curious is the requirement (XVIII b) that the sculptor "should be no stingy fellow, "but tolerably liberal and generous like Donatello, the famous artist, who always had by him an open chest with money". With his proposals to proceed "like the busts of Cesar, Herculcs, Scipio, etc." I shall delay no further, only that he demands strict truth to nature and establishes the requirement "that the industrious sculptor must be no flatterer " or sell fox tails (toady)" making a portrait more beautiful than the reality (XIX a). Before all the sculptor must understand mathematics, for "whoever is without a knowledge of the mathematical art" will have his chests and boxes full of all sorts of art", of plaster, clay, engravings, caricatures and sketches and the like, and employ these in his works, that he does not regard him as a ture artist, but compares him to a village preacher, that here and there culls out a bit from many little volumes of sermons and gospels" (XX a). To this section is added a brief extract from the entire Physiognomy". All members of the human body, eyes, nose, mouth, cheeks, chin, ears, neck, nape, etc. are variously shaped for the different characters. There follow copious translations from Virgil and other poets. He further displays what he knows of Italian sculptors. Besides some in upper Italy, among whom are Tullio and his son A. Lombardo and C. Gobbo, but who has the fault, that he makes all limbs "in the massiveness of Hercules", further Caspar of Milan, who executed the noble building of the city hall at Brixen, he also names B. da Majano and Michelangelo, A. Sansovino and F. Rustici, then the bronze-founder L. Ghiberti ("Laurentius Cion") with the "two gates of the temple of Mars", as he says. (XLVI a). But he esteems Donatello first of all, who "was a famous sculptor above the average, and left more artistic work

than all the others, in wood, stone and marble". Also his pupil A. Verrochio he praises very much (XLVII a). Then he passes to the praise of the city of Florence, which is the mother of all artistic skill and good arts, and only has its equal in Germany in Nuremberg.

In the further course of the 16 th century increases the love and need of theoretical writings. Particularly is it perspective, which enjoys a continually renewed treatment, without ever emphasizing therein substantially new points of view. Works l like those of E. Schön, Hirschvogel, Stoer, Jamnitzer, Lencker, H. Lautensack and others may therefore be passed over for our purpose. Also what appeared on the art of fortification, lying very close to the heart in the entire time, like for example D. Speckle's (Specklin) architecture of fortifications (1589), dedicated to duke Julius v. Brunswick, must be left aside. Like-
166 wise the anatomical works, among which indeed the most important is the Anatomy of Vesalius, issued in a German translation by J. Baumann at Nuremberg in 1551, are of less importance for our point of view. Of greater importance to us are the architectural manuals, that particularly about the end of the century permit to be recognized the influence of an increased love of architecture. How for a long time the artistic masters still continued Gothic architecture beside the new style is recognized, for example by two drawings of A. Hirschvogel in the royal cabinet of copper engravings at Dresden, that were indeed intended for an extension of his purpose. One gives a view within a five aisled Gothic hall church with a row of chapels and a dome over the transverse aisle. The other sheet contains a solution of nearly the same problem in the forms of a developed Renaissance; a magnificent three aisled structure on piers with a row of chapels and a dome over the transverse aisle, and with richly decorated cross vaults in the nave and coffered tunnel vaults in the chapels. His acquaintance with the forms of the new style has been sufficiently established by the same master in the well known engravings for goldsmiths. These contain on 16 sheets a rich selection of arabesques, masks, satyrs and other fanciful antique figures, together with tripods, dagger sheaths and sword hilts.

In the later time of the century the architectural manuals

mostly assume the character of an extravagant Barocco style. But the authors always know much of the theory of Vitruvius, which they believe that they faithfully follow in their most absurd fantastic forms. Of this sort is the "Architecture according to antique theory and geometrical subdivision by J.Buchsenmacher, printed at Cologne, first by Hans of Lohr,"but the five columns now industriously for wood being engraved on copper, the fove forms arranged by the Vitruvian architect R.Kassmann, sculptor and joiner". the learned Vitruvian joiner there makes it understood, that this art is not first "invented" anew, but was discovered "more than a thousand years earlier in the time of Solomon, who caused to be erected the Temple at Jerusalem in the Corinthian manner". His forms throughout are very Barocco, and he especially makes great use of all sorts of volutes in the tendency of the time. But the absurd caprice of the time in a complete uystem is presented in the "little terminal book" of G. Krammer, that appeared at Cologne in 1611 with the samc publisher. The author represents himself not only as "joiner", but also as "piper of the life guards of his majesty the Roman emperor, and promises to present many kinds of terminals, foliage, rolled work, perspective and other ornaments for much hand work". The title page is already a Barocco monster, where swelled and broken volutes alternate with recurved and stopped gables. The preface is dated 1612 and speaks
167 of the author as deceased, also says that he had long waited for other masters well skilled in architecture," to give out something in writing " on the recently splendid art among us Germans and mentioned in his little book on terminals"; but s since nothing appeared, he will at least give his own ideas. Then he does so, when on 28 plates he produces all sorts of Barocco scrolls without definite composition, merely as elements of a new architecture. It is in fact a compendium of Barocco detail forms. Most attractive are the mere surface decorations on Pl. 11; on the contrary all else belongs to the most extravagant of the time. He even gives an alphabet in this style on Pl. 12; likewise pls. 14 and 15 teach how the usual heraldic figures, such ar lions, eagles and the like are to entirely terminate in Barocco scrolls. But it is most remarkable, that in all these abortions of caprice, he severely carries out

the different columnar orders, so that he has made for each of them a special sort of scroll as a principle. Thus there is m method in his madness. Another collection from the same publisher designated by the monogram H. E. and dated 1609 then gives on 24 pls. compositions in this style, namely tabernacles and additions to altars, in which the absurdities of the time are developed, but between Barocco details appear vesicas and the like (for example on Pl. 3). Most satisfactory are several designs for ceilings, such as Pls. 13, 14, 15, although also here are mingled much Barocco and capricious. A truly extravagant use is made everywhere of that ornament so characteristic of the late period of the German Renaissance, which in stone work imitates the forms of locksmith's work uith its richly decorated bands and hinges.

More moderate is the collection by TG. Haasen, court Joiner and citizen in Vienna" published by S. Kreutzer in 1583. It bears the title; "Artistic and ornamental never before seen 15 perspective pieces or bases for the correct ground and art of the compasses, protractor and scale with correct shadows in d day and night, very useful and serviceable to all painters, joiners and those employed in building, etched on copper with special care". He assures that he has not desired to fly with the feathers of other birds, but prepared his work with the art, industry and emulation given him by God". For God had imparted to him in his high and unquiet age such a wonderful and nimble artistic way, the like of which without fame he had never seen reputed of another. "Accordingly he recommends his ideas " for inlaying, painting, to make with the plane, for use in summer houses, halls and other places, ornamentally and pleasingly". There are ceilings given in perspective, finely 168 engraved and well composed, always with a figure represented at the middle. The Barocco forms are still very modeate, the whole is more severe and plain than most creations of the time There the perspective is managed with great skill.

But contemporaries are surpassed in the luxuriance and invention by the Barocco bombast of strasburg architecture and the painter W. Dietterlein, who stood in high esteem in his time, and was called by duke Louis v. Wurtemberg to Stuttgart, where he issued in 1591 his well known work on the columnar orders.

The title runs; "Architecture and arrangement of the five columns, the first book". it contains 40 plates in folio boldly etched by his own hand. In the dedication he states, that duke Louis called him and others to erect the farfamed new Lusthaus; but he returns to his home in Strasburg, he desires to represent "the many kinds of styles of ornaments and decorations, which belong to the five orders, so that everyone might vary according to the difference between them, and know now to employ them with charm". For the correct symmehrical arrangement of the five columns was scarcely observed longer, since each one according as he thought good had begun a new manner with wonderful and disadvantageous confusion and mixture of the different styles. But one could not always depend "on a playing", but must rather seek charm by variations and manifold alterations. Thus he now goes through the five columnar orders and gives for each in the pedestals, shafts of columns, bases, capitals, friezes, cornices and consbles such a diversity of ornaments, that one believes at first sight he sees absolute rule of caprice, until he comes to the knowledge that a definite principle lies at the basis of the whole, which dominates the forms of the details according to the character of the different styles. Yet never was more Barocco conceived, a and if one must recognize the streaming abundance of the gift of invention, so would he be quieted at the same time by the consideration, that the paper suffers, and that fortunately t the reality for good reasons must remain inferior to these extravagant fantasies. Most unrestrained his invention moves in the pilaster hermes, that he adds to each order of columns.
For the Tuscan, which he compares to a rude peasant, the pilaster actually exhibits the figure of a peasant, but who with l leather apron, winter cap and mittens, and finally with a wooden wine tub is so covered, that only appear the feet with their wooden shoes and the head, which bears a basket as cap. To give a view of his mode of composition, we add in Fig. 76 one of the most moderate arrangements; the system of the Ionic style with its richly ornamented columns, slender caryatids, broken entab-
169 lature, windows, crownings and cornices, still remarkably sim-
170 ple for Dietterlein. It seems not unimportant that Dietterlein exclusively designates himself as a painter, for such naturalism

is rather to be placed to the account of the painter than of the architect. Involuntarily shall we recall the allied fantasies, which we found in Dürer (p. 150). His smaller compositions are always most attractive, as for example Fig. 77. The industrious Dietterlein in the following year caused a continuation of his work to appear, that treated of portals, doors, windows, fountains and epitaphs. The entire work met with such approval, that it already appeared in 1598 at Nuremberg in an enlarged and improved edition. This comprised 209 plates and certainly contains the most luxuriant Barocco one could ever devise. No such luxuriant form, which was not already found here. The intersection, bending, breaking, penetration and all conceivable forms, the connecting of plants and figures, of curved and scrolled lines of every kind here attained their climax. From a hermes abruptly grow feet of a stag, while the entire head of a stag with horns accompanied by a hunting horn serves as a capital. That another time a fat cook (Pl. 75) is employed as an atlante, with two dishes on his head, two bundles of snipes and a kitchen knife at a belt, in the hand being a basting ladle, can cause us no surprise. The thoughtful consistency of the artist places crossed cooking spoons on the frieze, heads of wild boars on the cornice, and on it as a crowning are a group of hares, deer, with cooking pots, a roasting spit with sausages, and finally a scantily clad woman, that professes to be Ceres. On another one, there are placed mortars instead of columns, but the attic bears cannon with their carriages, powder casks and piles of balls. It is remarkable how the imagination of Dietterlein knows how to enhance the five orders, and yet everywhere retains a certain harmony of ornamentation. Only in the Composite his gift of invention appears to break the cords, and it is amusing to see, how he now has recourse to the degenerate naturalistic tracery of the late Gothic time, in order to give the expression of the highest magnificence to compositions as in Pls. 196, 197, 202 and 203. The entirety is a real witches' sabbath of the Barocco style finding itself in the finest bloom of awkwardness. Yet these things have found practical results but in part on altars and epitaphs. It is characteristic, that secular architecture always kept itself much purer there, but the Church did not scorn

the most absurd work. It was the time, since the Jesuit order set in motion all means, allowed and disallowed, for the newly warmed over catholicism. The fearful abortions of the Barocco fitted finely into this tendency. But at the same time we recognize in such forms the same barbarism, which shortly afterward came in open expression in the horrors of the thirty years' war.

Chapter V. General form of the German Renaissance.

Before we proceed to the consideration of the separate monuments, we have to sketch a general view of the German Renaissance. But the German Renaissance receives its correct eleucidation from a comparison with the Italian and French. The three principal cultured nations in the centre of Europe were decisive in the course of artistic development in architecture, sculpture and painting. How each of them established themselves in the great tendencies, in which the times moved, is of decided importance.

In the Renaissance both northern nations are opposed as receiving from the Italian. The antique art, as adopted by Italy and transformed for its national needs, continues the model f for all other peoples. Thus they borrowed at second hand, and therein is their common contrast to Italy. But thereby is exhausted what is common to them. In the conception and execution of the borrowings was established at once great differences,, even contrasts. In Germany as in France the middle ages was nowise ended at the beginning of the 16 th centurw. It lived with its arrangements and forms in the hearts of the northern peoples, where it was fast rooted, for yet a good while. Particularly within the cities it found zealous cultivation by the citizens. The world of forms of the late Gothic style was intimately connected with the industrial spirit, which then permeated the entire practice of art, The sportive formalism of tracery satisfied especially Germany and the existing tendency to geometrical art works; the growing idealism found its expression in the fixed naturalism of the foliage of the style. No wonder that especially in church architecture that still for a long time, as in France, men were satisfied by Gothic constructions and forms, and that till beyond the middle of the century Gothic churches were erected. But also secular architecture continued in this tendency to a great extent, and even in the 17 th century still exhibited Gothic peculiarities, namely portals.

Later even than in France the monumental Renaissance entered Germany. Not as if men were generally so long unacquainted with the new style. The connections of S. Germany with Italy were much more intimate than the French. Not merely was maintained a heavy commerce from Augsburg, Nuremberg and other cities with

upper Italy, also the scientific relations of humanistic circles with Italy were extremely animated. Thus it occurs that in drawings and engravings, paintings and sculptures, about after 1500 the Renaissance found increased admission to Germany. Yet on the formation of architectural undertakings, these studies at first had no influence whatever. While the Renaissance was introduced into France from Italy at the beginning of the 16 th century by the preference of the court, and soon came to dominate in magnificent buildings, there was hindered in Germany a transformation of architecture , as we have seen, by the turmoils of the time, the wars concerning the extension of the Reformation, until about the middle of the century. Entirely isolated and sporadic appeared the first vestiges of the Renaissance. Thus in Vienna the house portal of the Federlhof of the year 1497 is certainly a very weak experiment in the forms of the new style. To the earliest works of our Renaissance then belongs the entrance gate of castle Breuburg in Hessian Odenwalde, that exhibits the arms of count v. Wertheim enclosed by antique pilasters and dated 1499. From the year 1400 then is dated a little tabernacle with a splendid iron grille behind the high altar of church S. Stephen at Maintz, to which were then added in 1509 four candelabras like columns. In the cathedral there first appear victoriously on the tomb of archbishop Uriel v. Gemmingen (1514) the forms of the new style. Very naive still appears the Renaissance on castle Johannisberg in Silesia dated 1509. Then were added several church works, certainly with a strong mixture of Gothic elements. Thus the new parish church in Regensburg of 1519 with round arched windows with tracery, that are enclosed by side pilasters; so was the magnificent window in the cathedral cloister there; thus was the stately tower of the church S. Kilian in
174 Heilbronn, begun in 1513 and in a strange mixture of Gothic and Renaissance, even executed with Romanesque elements, that affords the clearest proof of the artistic fermentation of those days.

For the first time the new style appears in Germany on the portal of the Salvator chapel at Vienna of 1515. A few years later (1517) originated the elegant portal of the sacristy of the cathedral at Breslau. With full decision Italian work is

felt on the Jagellon chapel at Gracow of 1520. On the contrary the portal on the city hall at Breslau of 1521 is proved to be German work by the strong mixture of late Gothic forms. From 1524 dates the elegant portal at the arsenal of Wiener-Neustadt, certainly by Italian hands.

Henceforth the new style appears so frequently in the second half of the twenties and in so many places in Germany, that its general adoption by native masters can no longer be in doubt. In Treves 1525 brings the splendid tomb of archbishop Richard v. Greifenklau, and at Maintz cardinal Albert v. Brandenberg erected in 1526 the original market fountain; in the same year this art-loving prince of the Church furnished the cathedral at Halle with the richly ornamented pulpit. Now the citizen class took possession of the new forms; we find in Görlitz a private house from 1526 in the style of the Renaissance. Breslau added several buildings; the chapter house of the cathedral bears the date of 1527; from the following year 1528 is the ornamental portal in the city hall and the similar one at the Crown. A church portal of the same year, we then find at Klausenburg.

With these experiments at different points made at the same time, the Renaissance first became naturalized in Germany. At the beginning of the thirties it believed itself sufficiently strengthened to undertake the execution of greater works. Before all the German princes now powerfully joined the movement, and established greater problems in their magnificent castles. The earliest date is borne by the castle at Freising in its court adorned by arcades; but the style has the stamp of awkward provincial restraint. More securely and more animated are spread its graceful forms already in 1530 on the George building of the palace at Dresden; since then an energetic fostering of the Renaissance was now made. Then in 1532 are dated the earliest works on the castle at Torgau, and 1533 is read on the elegant stairway at Dessau. From the same year dates the energetic portal of the castle at Liegnitz, that is indeed recognized as the work of Dutch artists. On the other hand to the native school belongs the parts remaining only in a few fragments, of the palace at Berlin executed after 1538.

195 Meanwhile men were also not idle in S. Germany, but had based

on Italian powers more than in the north the elegant castle at Spital in Carinthia, that was erected about 1530 is entirely of Italian origin. The same is true of the Belvedere at Prague, that was built after 1536. Likewise Italian artists executed after 1536 the palace at Landshut and decorated it with frescos in the sense of the Roman school. On the contrary the certainly less important buildings at the castle of Tübingen of 1537 were executed by natives in the entirely German style.

Meantime also the citizen class approaches the Renaissance. Quite early in Alsace, where the city hall at Ober-Ehnheim is dated 1523, that of Ensisheim has the date of 1535, and the house in Colmar decorated by a fresco bears the date of 1538. In Nuremberg the Tucher house of 1533 belongs to the earliest of these works, in whilh the Renaissance is still strongly permeated by Gothic reminiscences. A masterpiece of noble and intelligent conception in the new style is however presented by the hall of the Hirschvogel house from 1534. No less complete is the projection with balcony and stair, which the city of Görlitz placed before its city hall in 1537.

The following decade brings us only a few new dates; but in it belong the buildings with which the elector Frederick II adorned the palace of Heidelberg after 1545, as well as the palace at Neuburg erected under Otto Henry. Then since 1547 was erected by a German master with the assistance of Italian mechanics the great inner court of the palace at Dresden with its four magnificent stairs and its loggia. An entirely Italian work is the Piasten castle at Brieg originating at the same time (1547), on whose portal the sportive luxuriant decoration of upper Italy celebrated its triumph. Italians then also adorned in 155 the city hall at Posen by a stately double portico.

Then about after the middle of the century the Renaissance began energetically to extend itself to all places in Germany. After the religious peace of Augsburg (1535) began to be quiet. Disturbances were laid aside, and with the seizure of John Frederick the Middle (1567) and the war of Cologne against G. Truchsess (584), the land enjoyed peace, that was first ended by the outbreak of the thirty years' war. In these sixty years of almost unbroken peace, when commerce and trade bloomed, a new intellectual life ruled everywhere, and the German Renaissance

developed in its entire fullness and original power. Had Germany possessed a dominant royal court like France, then the course of its Renaissance would have been just as distinct as there.
176 In the French Renaissance the epochs are divided according to the reigns of the different kings, and we have based our description on this simple historical division. In Germany the movement is much more varied and complicated. From a thousand hidden sources it struggles into the light; it is often scarcely to be traced, by what secret channel it was nourished. But at one time it breaks forth with the power of spring from the hard earth, seeks its own way, but nowhere yields up its individual independence, so as to flow in the bed of a single dominant r river. The spirited form of the German cultured life rather consists even now in a number of separate provincial regions, which almost to obstinacy maintain their originality and independence. Hence in the place of the historical, we must here allow to appear the geographical description.

It is of particular importance to make it clear, from what different impulses the German Renaissance received its support. There are three great culture domains of Italy, France and the Netherlands, which then come into consideration. While the courts of the Catholic princes, namely in Bavaria and Austria g give themselves to Italian opinions, to cultivate a foreign Renaissance imported by Italians (we recall only the palace of Landshut and the Belvedere in Prague), the courts of the Protestant princes, influenced by the political relations with France, especially the Saxon, Brandenberg, Wurtemberg and the Palatinate, are inclined toward the French Renaissance, whose palaces borrow particularly the magnificent open stairways, as at Dresden, Torgau, Dessau, the old Palace in Berlin and others. Finally the north German commercial cities from Bremen to Lübeck and Danzig, adhere to the Dutch Renaissance, being connected with Holland by maritime coccerce, and borrow it with miked cut stone forms and bricwork, with the stamp of a scarcely understood and partly bombastic Barocco treatment of forms. Yet in spite of this influence Germany formed its buildings in an entirely original manner, when it transformed the foreign motives according to its own needs and an independent feeling in the style. Only the specifically Italian works executed by for-

foreign artists form an exception to this. But in this polyform creation there cannot be any mention of an entirely united and similar continuance.

In fact there is scarcely a trace of a constantly progressive historical development in the German Renaissance. Yet about t three different stages may be distinguished in the shades of
177 the style. The first epoch comprises the earliest experiments to naturalize the new architectural style on German soil. So far as this falls exclusively within the domain of the graphic arts, we have considered it in the second Chapter. For the Architectural consideration then remain only the few monuments, which originatef about between 1520 and 1550. The character of these is based on a naive adaptation of the early Renaissance if upper Italy, namely of Venice. The ornamental predominates, and indeed in the light ornamental stamp of a predominating plant ornamentation of flower scrolls, permeated by masks and other figures. Meanwhile where not exceptionally Italians have assisted, these forms in refinement of drawing and charm of movement notably remain inferior to the Italian. particularly is this also true of figures, in which the German stonemasons rarely succeeded. The independent members of the architecture, namely the columns and their accessories, were mostly t treated with uncertainty and varying without accurate understanding. Besides the Gothic always still plays a great part in membering the details, in door and window enclosures, stairs and the like.

The second phase of the development begins about the middle of the century. Men in the meantime have learned to know the antique forms more correctly by manuals more and more distributed, and know the use of them more accurately. The varying u uncertainty recedes, and men now must expect an appearance analogous to the Italian high Renaissance, or at least a development, such as that found in France at about the end if the reign of Francis I and the beginning of that of Henry II. But there was wanting the basis for this in Germany, there were especially lacking important leading and executing masters, and thus each sought in his way to find himself right in the chaos of different forms. Besides the elements of classical architecture and the reminiscences of the Gothic, there appeared

at the same time the early indications of the beginning Barocco style. All this produces a mixture, that is not always happy, but still has imposingly expressed itself in some masterly creations, such as the Otto-Henry building at Heidelberg, the palace court at Dresden, the court of the olf palace at Stuttgart and the arched portico of the city hall at Cologne.

This development of the style then imperceptibly passes into another, which may be designated the third stage of the German Renaissance. In it everything acquires a dry expression; the forms are often heaped to overloading; Barocco and caprice are more strongly mingled, and especially the ornamentation loses the refined basis of the earlier time, and again turns to a o play with geometrical forms and an imitation of foreign ornam-
178 ents, particularly from the domain of Smith's and locksmith's work. With the outbreak of the thirty years' war, this development also finds its end, and afterwards the French style of Louis XIV enters the vacancy.

The greater force also now lies in the undertakings of the princes. After 1558 it rises with its noble arcade porticos, the palace at Stuttgart. In the same year is commenced at Wismar the very original brick building of the Fürstenhof. In the same material and style follows in 1555 the palace at Schwerin. Meanwhile in the south after 1553 arose the graceful little palace at Gottesau near Carlsruhe, and after 1556 Otto Henry added to the palace at Heidelberg those parts, which form the pride of the German Renaissance in the north as well as the palace at Güstrow, which alter 1558 was erected under the decided influence of the French conception. In the same year the Heldbsrg was decorated by its nobly treated bay windows, while after 1559 the castle at Oels experienced a thorough rebuilding. The citizen class also now followed still in the second line; of the year 1550 is a house in Weissenburg, of 1552 is to be mentioned the city hall at Mühlhausen; in Lucerne originated by an Italian hand the magnificent building of H. Ritter.

After 1560 the movement especially increases in power and extent, so that henceforth also the citizen class participated therein with greater energy. 1560 marks the rebuilding of the castle of Dargun; 1562 is read on the magnifiment stairway of the castle of Göppingen; after 1564 arise the richly decorated

arcades of the court of the Plassenburg; With the same date are marked (1564) the beautiful portals at Neuenstein; 1565 is read on the castle of Bernburg, and the same date is found in the splendidly decorated castle chapel at Gelle, and in 1569 again appears the ornamented brick building at Gadebusch. In the same year begins the rebuilding of the castle at Heiligenburg. Of city buildings is first to be mentioned the city hall at Altenburg from 1563; soon follows the elegant portico of the city hall at Cologne, while after 1566 Lüneburg begins the rich ornamentation of its city hall, and Schveinfurth builds its Mill gate in 1564.

The seventies already bring a predominance of city undertakings, particularly in the erection or enrichment of the city halls. After 1570 Lübeck erected the elegant portico of its c city hall; from the same year dates the new building at Schweinfurth. After 1572 Rothenburg proceeds to the erection of a city hall placed before the older Gothic building, and it adds thereto after 1576 extensive buildings at the hospital. Likewise arises in 1574 the imposing city hall at Emden. The Hopf
179 house in Rothenburg bears the date of 157_; on the house zum Ritter in Schaffhausen is read 1570. The quite original bay window near church S. Martin in Colmar is marked 1575, and the Gelten guildhall in Basle by 1578. Of the buildings of princes we find from the same time only the castle of Offenbach from 1572 the castle court at Stettin of 1575, the buildings on the Trausnitz of 1578, and from the same year the Maxburg in Munich.

To verify the later course further by dates is not of interest. The movement ever becomes broader anf draws all classes to competitive participation therein; but it very soon runs into the dry bombast of the Barocco style. Although now our materials are always still incomplete, every one must still obtain an impression of an artistic movement of rare force, variety and intensity. While the artistic genius of Germany was diverted from painting after the deaths of Dürer, Holbein and the generation trained by them, it threw itself with its entire force into the domain of architecture and the decorative arts connected therewith. After 1540, and even earlier here and there, there originated a love of building and sculpture ever becoming more general, and which led to an original

transformation of the architecture.

This intesesting and never before recognized in its entire force and depth, transformation of the artistic powers of the nation is intimately connected on the one hand with classic antiquity, on the other with the change in the views of life introduced by the Reformation, that for the first time in the North produced a characteristic secular art. To this is added aiding conditions of external kinds; in the cities a citizen class enriched by commerce and industry, that for its improved and refined needs of life sought an expression in architecture and the splendid equipment of magnificent houses, at the same time before the collapse of the power and nobility of the old imperial cities, those were still embodied in grand city halls and other public buildings. Moreover the modern princes, then even elevated to independent importance, were full of zeal not merely to adapt from country life to the more refined customs and a more general culture, but also to determine the conception of the modern power of the princes in state transformations, in law and administration, Church and school, and to express strongly the entire manifold endeavors by the arrangement of magnificent palaces, summer houses and gardens, as well as by buildings for the administration, schools and churches. In the course of the development the rural nobility joined in these endeavors with emulation, and transformed their mediaeval castles into stately and ornamental seats of the nobles. If we count therewith the vast number of tombs of every kind, which the religious sense in union with the enhanced estimation of
180 personality produced everywhere, and finally of a no less series of works of church ornamental art, of pulpits, altars, lecterns, tabernacles, organs and the like, which were yet always required and executed, thus we have a vision of scarcely surpassed variety. First while we recognize and estimate this world of creations, we take possession of the materials indispensable to the understanding of the great culture movement of the 16 th century.

But also the purely esthetic side of the object must be understood. In our scholastic education, we are too quickly inclined to judge of creations from the point of view of the so-called purity of style. We do not note that it is quite frequently

only artistic importance, that in such formal external correctness seeks a covering for its poverty. Now the works of our G German Renaissance are still far less correct than those of the French; also purity of style can scarcely be mentioned, where the entire course of development consists in this, that the mediaeval tradition plates itself on a level with the antique w world of form, and the native customs of the North with the art of the South. But whoever knows how to recognize the essential in artistic creations, he will be astonished by the abundance of original power and indeed by the native genius of this world of art works, and be greatly impressed. Since it is nowhere a copying of patterns, but is everywhere individual freedom, freshness of conception, a living force of execution. But all is based on the solid ground of a soundly developed and artistically inspired handwork, that in the least parts of the execution shows itself in its entire truth, and lends to the works of this epoch an enviable flavor of originality and charm. Where such merits characterize a world of art creations, there may also the stamp of firm be more within a conception determined by the conditions of the time and of the national state of culture, which can no longer be our own, there it well becomes us to be just to the grand essential tendencies of such an animated epoch with proper modesty.

In order to describe in detail the character of the German Renaissance, we have to commence with the treatment of the details. As for what first concerns columnar architecture, there is no greater number of varieties, than are presented by the German Renaissance. Namely in paintings, drawings and woodcuts from the first three decades of the century, there swarms an
181 almost immeasurable diversity of forms. meanwhile all is so full of caprice, that it withdraws from a systematic analysis. Only so much is certain, that the masters held all these often very wonderfully adapted forms to be actual Renaissance. Many of these straoge plays in forms certainly appeared in monumental architecture; thus particularly that treatment of the column like a plant, which gives to the lower part of the shaft
182 a swelling and covers this with serrate foliage, the base being capriciously composed of knobby swelled members, and also the capital being treated in a mixture of mediaeval and dimly

understood antique motives. The external portal of the George building of the palace at Dresden (1530) is a characteristic example. No less is the bay window given in Fig. 78 from castle Hartenfels in Torgau, one of the richest works of our early Renaissance. From these dimly sportive forms we however turn to those, which with greater certainty exhibit the elements of t the Renaissance.In general there also predominates on these a stronger tendency to ornamental treatment. Particularly is this true of those at portals and other prominent places, for example on tombs, fountains, etc. where columnr come into use. As a rule rich sculptured ornament is given to the lower part of the shaft, lions' heads then projecting from this at the middle. Thus the former and unfortunately recently destroyed portal in the chancery street at Stuttgart (Fig. 79). Here the ornaments are imitated from the rich forms of a metal decoration. The upper part of the shaft is fluted and the capital is executed ornamentally in the Corinthian form. Another example is afforded by the portal of the Chancery building in Ueberlingen
183 (Fig. 87), where the lower part forms nearly half the height of the column, and from the jaws of the lions hang festoons of leaves. The capitals here are treated in free Corinthian manner with a single row of leaves. The pedestal is never wanting to such columns and shows bold lions' heads, that with rings in their jaws recall the favorite form of door knocker. Very elegant columns of this kind are also at the outer portal of the castle at Tübingen. The later time changes by pref-
184 erence to simpler orders of columns; namely the Doric-Tuscan. A characteristic example of this kind is on the portal of the English house at Danzig (Fig. 80).

In an entirely different way are the columns treated there, where they have to fulfil a more earnest function, thus particularly for arcades, as they especially occur in courts of p palaces. Since they must there be suited to the low stories of northern buildings, they are made stumpy and squat, with freer transformation of antique proportions. But just by this they often receive the character of a peculiarly powerful beauty, which seems rather the result of free imagination, than of necessity. Thus strikingly in the court of the old castle at Stutt gart (Fig. 81). Here are employed in three stories columns

with Corinthian capitals, the shafts having a bold belt, which in the two upper stories joins the cap of the balustrade. The shafts are freely fluted, in the ground story the flutes have a peculiar and frequently occurring filling, that is imitated from a flute. The lower part of the shaft has little flutes in this story, but on the contrary in the upper stories it is obliquely ribbed. All these details as well as of the treatment of the balustrade, a view is given in Fig. 8.. Still dryer is the treatment of the columns of the court of the old mint at Munich, that we give in Fig. 225 in Chapter XI. There the two lower stories have Ionic columns and unusual sturdiness, that corresponds well to the character of the building. Of palace courts with columnar arcades are then also to be mentioned that in the Piasten palace at Brieg, which exhibits depressed arches of wide span on very short Ionic columns.

Finally are to be mentioned those cases, where the isolated column alone comes into use, namely at fountains, but also for the Maria columns, etc. Here they appear independently and are freely formed according to the feeling of beauty of the artist. Thus on a beautiful fountain at Basle (Fig. 120) and on a fountain at Gmund (Fig. 83), where the curved outline of the shaft recalls the early Renaissance. So on the original fountain of the child-eater in Berne (Fig. 84), that presents a fine example of a free and animated treatment of form. Thus farther on the fountain at Rothenburg (Fig. 198), where it is not free from Barocco elements and still has an elegant general form and a
185 picturesque effect. On the contrary the Maria column in Munich is treated severly classically, and whose capital we give in Chapter XI. Entirely original is the column on the old chancery in Stuttgart, that contains a winding stair and bears a gilded Mercury after G. da Bologna. Its capital (Fig. 85) with the f freedom of genius, is a transformation of the Doric-Tuscan into Barocco forms.

As a rule the treatment of pilasters follows that of the corresponding colonnades. They are mostly fluted, but just as frequently have a border and the panel receives ornaments of leaves and flowers, in whose scroll work are mixed figures and all sorts of emblems. Examples are afforded by the facade of the Otto Henry building at Heidelberg (Fig. 144), and the portal from the city hall at Rothenburg represented in Fig. 88. About

the end of the epoch it is favored either to treat the pilast-
ers as rusticated with bosses, as for example in the ground st-
ory of the Otto Henry building, or to diminish them downward
like hermes, generally with a scale treatment as in the chapel
at Liebenstein (Fig. 167). Still more frequently the lower
part of the shaft is covered by a sportive ornament like the
columns, which then chiefly takes the form of metal overlays.
Thus on the Frederick building at Heidelberg (Fig. 146) and on
a house at Danzig, where are employed trophies anf other embl-
eds. It is most Barocco, when at the middle of the shaft a part
begins to project abruptly from the ground as a strong swelling,
in order to again join the shaft as a volute. This occurs equal-
186 ly on pilasters as on half columns; thus for example on the c
chapel at Liebenstein. There the late time especially makes un-
usual and eccentric the use of hermes and caryatids, indeed not
merely with diminished shafts but also with all sorts of fant-
astic ornaments, views of which are given by the chapel at Lie-
benstein, the Otto Henry building at Heidelberg, a private hou-
se at Dinkelsbuhl (Fig. 108) and others. Besides these fantas-
tic forms at last a reaction also makes itself felt, that con-
ceives the pilaster in a more severe manner as a structural m
member with straight and somewhat diminished form of the shaft.
Thus on a gable of Nuremberg (Fig. 100), or also executed in
rustication as on the hospital of S. Catherine at Heilbronn.
(Fig. 166).

Independent pier construction is chiefly employed in arca-
des of courts. One of the finest examples is presented by the
187 Plassenburg (Fig. 217), where the entire pier with the other
surfaces is covered by relief ornaments in extravagant abund-
ance. Instead of this sculpture in relief sometimes occurs a
flat ornament sunk in the vertical ground, making an extremely
elegant effect. Exceptions are found in the court of the palace
188 at Freising, and usually also separately on pilasters, especi-
ally on the smaller monuments, tombs and the like. From the
more sportive treatment, pier construction first frres itself
about the end of the epoch and in the sense of the antique in-
sists on bold membering. A striking example of this kind is in
the court of the Peller house at Nuremberg (Fig. 209), simpler
in the Trausnitz near Landshut (Fig. 222), finally in consistent

execution in a more severe Italian Renaissance in the court of the city hall at Nuremberg.

The treatment of the arch, when connected with columns or piers, substantially remains the same, and indeed one recognizes here mostly the separation between the middle ages and later times. Not merely with the pointed and flat arches, the latter particularly favored by the lowness of the stories, appear besides the round arches; also the membering often still has the character of the Gothic. The arch is chamfered and coved, as in the palace court at Stuttgart (Fig. 158), where the segment arches rest directly on the abacuses of the capitals of the columns. In other cases as on the portico of the city hall at Cologne occurs the pointed arch, indeed here with the antique membering. In the hall with basins of the Lusthaus at Stuttgart (Fig. 161) the principal cross arches, that rest on stumpy Tuscan columns, have rectangular sections in the antique manner; on the contrary the ribs of the net vaults are ent-
189 irely Gothic. The antique in fact soon obtains supremacy in the treatment of the arches, with its rectangular forms like architraves, whether men permitted these to act by their profiles as generally the case, or also that the arches were entirely covered by ornaments as on the Plassenburg (Fig. 217).

The portal construction usually participates in the changes, which the arched construction makes in general. Portals having a straight lintel belong to the exceptions and as a rule come into use only for the smaller openings, as on the house portal at Biberach (Fig. 86). The rule for portals also in the German Renaissance is the round arch, although sometimes as on the c city hall at Mühlhausen (Fig. 131)the pointed arch, or even also occurs the flat arch as on the original private house at Colmar (Fig. 132). Where these forms borrowed from the middle
190 ages occur, they also bring the mediaeval profile with chamfer-er and coved angles, as on the example just mentioned. The cove then either ends with a little volute, or it extends to the impost directly in the rectangular profile of the jamb. But after the middle of the century also here the more severe conception of the Renaissance makes itself felt, and not merely in the membering of the arch like an architrave, but also in the cov-
191 ering of the jambs of the portal simply appear the antique col-

columnar orders as on the portal at Ueberlingen (Fig. 87), or are doubled as on the portal at Stuttgart (Fig. 79), or strengthened by pilasters as on the portal at Danzig (Fig. 80)., or are reduced to mere pilasters as on the portal at Rothenburg. (Fig. 88). A bold and often richly ornamented console characterizes the keystone of the arlh, ornaments of plant or figure kinds decorate the spandrels and surfaces of the archivolt as well as of the frieze. For the upper crowning men are first satisfied by a gable; later however the gable is often broken in a Barocco way, as on the before mentioned portal at Ueberlingen or --- particularly when a window system is connected with the portal --- there is an addition like an attic with pilasters and side volutes and often with a rich crowning is added as on that portal at Rothenburg (Fig. 88). This form of portal occurs on citizens' dwellings as on princely castles, on city halls as well as churches and chapels. It is an exception, when to the main portal is added a smaller one for persons on foot, perhaps the influence from the French chateau architecture. Yet such an arrangement is found in the old palace at Stuttgart and on the castle at Tübingen, executed in the richest manner on the castle of the Piasts at Brieg, of which we give a representation in Fig. 89, that presents the full impression of a rich composition in the early Renaissance. How at the end of the epoch the portal becomes more severe and simple, and men abandon the rich effect in favor of a higher architectural earnestness is shown by the portal of the palace in Munich represented in Chapter XI.

The treatment of the window has many relations to that of t the portal, but shows even greater diversity in the mixture of mediaeval forms with those of the new style. Aside from the still entirely Gothic windows with pointed arches on church buildings, as on the chapel at Liebenstein (Fig. 167) and the church at Freudenstadt, as well as the broken arches, as for example the bay window of the castle at Torgau (Fig. 78) exhibits, there occur equally round and flat arches and also straight lintels. Likewise here are first favored the mediaeval profiles; coving and chamfering, ending below with little volutes or a simple oblique plane, as on the portals. Thus on the gables at Heilbronn (Fig. 166) and at Nuremberg (Fig. 100), and

likewise but with a stronger expression of Gothic forms, on t the Tudor house at Nuremberg (Fig. 101). An antique conception of profiles of architraves as well exhibited by the Piasten c 192 castle at Brieg (Fig. 89), where is added an enclosure by pilasters with entablature and cornice. In most cases the windows are not divided, so that the little round panes set in lead, that remained in use during the entire time, were merely held by wooden frames. But with more stately arrangements the window was divided by a stone mullion, that usually received ornamentation as a hermes or caryatid, as on the Otto Henry building at Heidelberg (Figs. 90, 144), or occurs in much varied f forms of pilasters, as on the Frederick building there (Fig. 146), or on palace Gottesau (Fig. 135). The frieze over the windows then contains rich ornamentation, and above the cornice is either a free sculptured crowning as on the Otto Henry building, or a simpler gable adorned by masks, as on t the Fredericks building. Perforated gables also occur frequently in the later time, as on the city hall at Gernsbach (Fig. 139). Often are also found cross bars in the windows as in the ground story of the city hall at Mühlhausen (Fig. 131), indeed even doubled crossbars, as on the arsenal at Danzig (Fig. 103), yet such cases are not common, since the limited heights of s stories seldom permit them. Occasionally are windows also grouped in threes, where the middle one is somewhat higher than t the others. The city hall of Mühlhausen shows this form still in its mediaeval conception, and the Gelten guild at Basle gives it a classical form SFig. 121), and the Spieshof there (Fig. 122) adds thereto the Palladian motive of giving the middle window an arched top. Finally sometimes also occur grouped round arched windows, as on the city hall at Constance. (Fig. 140).

Particularly characteristic for the entire German Renaissance is the treatment of the ornament. It starts first in this from the fine ornamentation of the Italian early Renaissance, that employed as a basis plant forms and mixed therewith all sorts of figures, especially masks and fabulous beings from the antique, but also the emblems of all kinds. This graceful ornament of the early time, that is distinguished by rhythmic oscillation and clear flow of lines, as well as by graceful distribution

in space (Fig. 91), is applied to friezes and pilasters, shafts of columns and spandrels of arches, in brief to all surfaces presenting themselves. Examples of this ornamentation are in Figs. 44, 45, 52, 64, on the bay window of the castle at Torgau (Fig. 73), and the portal at Biberach, Rothenburg and Ueberlingen (Figs. 86, 87, 88). Besides this ornamentation there is s soon established for surface decoration, particularly for the inlaid work (intarsia) derived from Italy and soon becoming common, a fancifully curved scroll work and foliage, that manifestly borrows its motives from the damascening of oriental w weapons (Figs. 38, 53, 91). This Moorish ornament plays in our Renaissance the inlaying of iron work a great part and also in woodwork, where then the use of different kinds of woods often leads to a very attractive effect. (Fig. 92).

But about the ciddle of the century that graceful plant ornamentation was ever more suppressed and at last entirely omitted. First is the so-called cartouche work, that from the Italian Barocco already early came to France and Germany; rolled and cut with its ends sharply bent outward and freely projecting bands, that imitate a flexible material, and probably was first produced for the common temporary decoration by the use of gypsum and other soft materials (Fig. 93). But this ornamentation combined in Germany more than elsewhere with a surface decoration, which derived its motive from the splendidly wrought locksmith's and smith's art. Even the imitation of rivets and nails with their faceted heads, that connect together the separate parts of metal fittings, were represented with the greatest care in stone or wood. For example from these elements is composed the frieze represented in Fig. 94 from the Frederick building in Heidelberg. The figure element generally makes itself apparent there, particularly in masks and heads. Of the same sort is the composition of the balustrade of a terrace from the school alley in Stuttgart in Fig. 95. Likewise the c capital (Fig. 85) there belongs in this class. A characteristic example is further presented by Fig. 96, which is borrowed from a tomb in the abbey church at Comburg. How luxuriantly this ornamentation is also occasionally employed on smaller show pieces by wood carvers as shown by the columns of an altar of the church at Ueberlingen (Fig. 97). finally to the same idea belong

the ornaments on the enclosure and the column od the great fountain in Rothenburg (Fig. 193).

This ornamentation is the strength and the weakness of the German Renaissance. On the one hand it expresses in itself a fullness of imagination and originality, a certain art and a bold dryness. But it also shows how deeply the tendency to geometric play of forms and affectation is embedded in the German mind, and how this drift ever appears anew in the historical development. The same course in the Gothic period finally lost all in the play of tracery; the same sense now brings into the Renaissance analogies under changed forms and conditions. There it was the tyranny of the stonemason, that subjected all to itself; now it is the domination of the metal style, particularly of smith's and locksmith's work, that acts on the stone
195 style. But it always remains a principle more manual than artistic, that appears therein, a proof that the highest artistic nobility is spoiled with us by certain dryness of the sense, of we may say rather a narrow minded pedantry. This being granted --- one can however enjoy the original power and freshness
196 of the conception, the certainty and luxuriant effect of these works.

Yet this metal style did not entirely suppress free ornament. Especially in stucco decoration and painted ornamentation, plant forms mixed with figures retained the supremacy. But being compelled to compete with the other unusually strong forms, also here the more graceful mode of the earlier time was abandoned, the forms ~~beiace~~ become larger and wider, and there are connected with the acanthus, that always forms the basis, naturalistic foliage with flower and fruit scrolls, so that indeed a richer impression is obtained, but at the cost of the purity of style.
197 To this is added the manifold use of volutes and similar curved lines, in which again appears the tendency to geometrical forms.
198 An example of this kind is afforded by the decoration composed of stucco and painting from the palace at Munich, contained in our Fig. 96. Likewise the glass paintings from the palace (Fig. 70) exhibit a similar character.

Even more sharply expressed is the German peculiarity in composition of facades. In Italy horizontal construction was predomonant in all facade construction. Bold cornices separate

the stories and a still richer crowning cornice forms the upper termination. Opposed to this horizontal tendency the vertical lines are but moderately accented, and ven whene they become more prominent in the later development by columns and coupled systems, they are restrained by a corresponding strengthening of the horizontal cornices. Broadly extend the masses of the palaces, the simpler houses strive to approach them, and even on the churches is the construction omitted but a limited way. France takes the essential elements of this composition from Italy, but gives the vertical tendency almost equal emphasis in the lofty roofs, the numerous towers, pavilions and bay windows. But the facades retain according to the Italian custom the horizontal terminal cornice, as a rule strengthened by balustrades, then the roofs are almost always hipped, yet by numerous little roof dormers the gables obtain a closer relation to the facade and further accent the vertical elements.

Entirely otherwise in Germany. The entire facade architecture here returns to the form of the mediaeval citizen's house. High and narrow rises the house, as a rule with its steep and mostly stepped gable toward the street. There the architecture with the expressed vertical tendency continues the principle of the German Renaissance. Also is transferred as far as possible to the larger castles , so that at least the angles and the middle are equipped with high gables. In the membering of these facades still predominate at the beginning the mediaeval principle of quiet surfaces, that are opened by windows mostly with Gothic mouldings. The windows are grouped in pairs or threes and are only connected by the sill moulding. Examples are presented by the little facade from Cannstatt (Fig. 184), the house at Ensisheim (Fig. 99), city hall at Rothenburg (Fig. 196), the house at Frankfort a M. (Fig. 182) and others. But soon the antique orders were employed for dividing the facade, even if in stumpy form owing to the low stories. As a rule men are satisfied with arrangements of pilasters, in the use of the single system proceeding with great caprice.

199 Most important for the effect of the facade is the treatment
200 of the gable. In a free variation of the stepped form, which the middle ages gave to it, it is decorated by volutes, curves like horns and other fanciful shapes, in which again especially

the imitation of metal fittings plays a great part. As a rule the gable wall is subdivided by pilasters and separated in several stories by bold cornices. On the projecting angles in a free change of Gothic forms are placed obelisks or even balls. A developed example of a private house at Nuremberg is in Fig. 100. In other cases, where the arrangement of the windows permits no further division, the gable is at least enclosed by bilasters. Thus on the hospital of S. Catherine at Heilbronn (Fig. 166). Either volute work with a crowning obelisk forms the upper termination, os as on are Nuremberg house there is a perforated gabled addition. The diversity in the treatment of this gable is extremely great, that obviously was the favorite piece of the architects of the time, and was from the
201 citizen's house of the middle ages carried over into the Renaissance. We give examples among others in private houses of Ensisheim (Fig. 99), Cannstatt (Fig. 164), the Peller house at Nuremberg (Fig. 202), city hall at Gernsbach (Fig. 189), L Lusthaus at Stuttgart (Fig. 159). To the most stately facades of this kind belong the house zum Ritter in Heidelberg (Fig. 147), the so-called Rat-catcher's house and the Wedding house at Hameln, Leibnitz house at Hanover (Fig. in Chapter XVI), Cloth Hall at Brunswick and many others. A magnificent example is then presented by the Frederick building at Heidelberg (Fig. 146), where the gable is placed before the hip roof in the French manner. Otherwise we seldom meet with this arrangement in Germany; where it occurs this is mostly an imitation of a mediaeval custom. But it nowhere comes into extensive use as in France, where frequently the architecture only commences a above the crowning cornice, and the buildings are covered to excess by a forest of fantastic forms, bays, dormers, chimney caps etc.

In other cases where a building has its longer side and not
202 its gable turned to the street, there only exceptionally as on the city hall and the Fürstenhaus at leipzig, the university at Helmstadt and the castoe at Hämelschenburg (Fig. in Chapter XVI), smaller gables are placed before them; The rule here is also rather to show the roof not masked, and to decorate it by colored glazed tiles, as on the city hall at Mühlhausen (Fig. 131). Also in such cases thecrowning cornices mostly remain

simple, and the German Renaissance nowhere has such magnificent cornices ho show as the Italian on the palaces at Florence, Siena and Rome, or so luxuriant as the French on the chateaus of Blois and Chambord and the city hall of Beaugency.

These facades acquire their principal charm by the likewise truly northero pebuliarity of the bay window. If suitable, this is placed at the middle of the facade, where as a rule if is rectangular, projecting with windows in front and at both sides. Still it also occurs unsymmetrically in the same form, as on the ;eibnitz house at Hanover, or it obtains by a second its symmetrical contrast, as on the house zum Ritter in Heidelberg. This is likewise an inheritance from the middle ages, and it sometimes rests on a Gothic ribbed vault, as on a private house of the Hain St. in Leipzig. (Fig. in Chapter XV). There it is terminated in the upper story by a perforated balustrade as an open balcony, that however has a protecting roof resting of c columns. A similar arrangement, but without the protecting roof, is shown by the beautiful bay window at Ensisheim (Fig. 99). However this is brought nearer the new style, since with a number of corbelled members it rests on an Ionic column. Similar is the magnificent bay window on the palace at Torgau, whose columnn still retains the swelled shaft of the early Renaissance (Fig. 73). A very stately and broadly developed bay window is that of the Maximilian museum at Augsburg, yet here
203 the column is omitted on account of the breadth of the arrangement, and the entire bay window is corbelled out (Fig. 173). On the contrary, where a bay offers a freely projecting angle, this will be chosen for the arrangement of the baw window. the bay window is then sometimes in reltangular form but projects diagonally, as on a house at Colmar (Fig. 132). Or the bay window is made circular as the Fastenhaus at Leipzig shows two of them in a stately treatment (Fig. in Chapter XV). However most commonly occurs the polygonal form, as on the city hall at Gernsbach (Fig. 139) and on that at Rothenburg (Fig. 196). The c corbelling will they always be divided by more or less rich antique belts. The windows with their animated jambs and balustrades, perforated or decorated in relief, sometimes also the decoration by pilaster orders or by figure accessories, as on the beautiful bay window of the Tucher house at Nuremberg (Fig.

(Fig. 101), all this gives these bay windows an enhanced importance as show pieces of the facade.

Before we consider more closely the arrangement of the plan, there remains for us also to cast a glance at the various tendencies of the German Renaissance, which entirely or partly rejects the use of ashlar construction. This is first the construction executed in bricks. In the northern German low lands this was midely extended, as well known, and until the end of the German epoch it produced a great number of important works. There is also its seat during the Renaissance epoch. But by o far it is no longer practised in the extent as in the middle ages. When the Italian Renaissance became naturalized in Germany, men in the North for a long time remained faithful to the Gothic, so that there is scarcely a mention of a transition style. Later the scholastic use of the antique forms, which chiefly came from ashlar construction, extended everywhere, so that in those countries where this material was refused by nature, almost generally fell into its imitation by stucco, when in cer-
204 tain cases they did not come to the luxury of importing stone from a distance, as indeed occurred in the wealthy commercial cities, in Bremen, Lübeck and Danzig. Only in a small domain of the German North, in Mecklenberg and the adjacent provinces did men remain faithful to the native mode of construction, and erected a number of magnoficent structures, on which the surfaces were indeed covered by stucco, but the portals and windows with their enclosures, the cornices and friezes and the other ornamental parts were executed in burned bricks. The principal work of this architecture is the Fürstenhof in Wiemar. Our illustration (Fig. 102) gives an example of the rich effect of this style. its chief merit indeed consists in the surface decoration, and the treatment of the pilasters, mullions and arches of the windows with their foliage, that has a high charm. Also the portrait medallions much employed in the friezes are distinguished by fineness and sharpness. On the o other hand there cannot be denied the entirely Barocco taste of the time in the caryatids and atlantes, which as hermes enclose the windows and portals, and the architectural composition, and particularly the combination of the window gables with the other parts of the enclosures leads to a striking hardness.

Of a similar kind was the castle of Schwerin before its rebuilding. Other examples are the castles of Gadebusch and Dargun.

In the great commercial cities of north Germany the Renaissance was adopted with Zeal, and it was abundantly employed for public and private purposes. Where for this purpose the cost was notfeared, to import stone from afar --- in Danzig men occasionally caused entire facades of marble to be brought from Venice --- there the forms elsewhere common were accepted. But in many cases and especially for public buildings, men preferred to erect them in a mixed construction, so that the surfaces consisted of unplastered bricks, but the structural members, enclosures of doors and windows, cornices, pilasters and allied parts were composed of cut stone. The home of this style is in the Netherlands, which then by its political importance and its great commerce was determinative for the entire North, and this style not merely extended to north Germany, but also extended over England and Denmark. Barocco and prosaic elements certainly are mingled in this conception, rustication and the Doric=Tuscan style predominate according to the custom of the time. Particularly was developed on the high gables the curves and volutes of the time in combination with imitated metal fixtures. But the solid construction and an expression of dry solidity and luxuriant force also lend a charm to these works. As an example we give the read facade from the arsenal at Danzig. (Fig. 103).

205 206 A much greater extent has a third kind of architectural treatment, which in a prominent way bears a German character; the use of wood construction, indeed in combination with masonry in half timber work. The preference for the use of wood for artistic works is deeply imbedded in the spirit of German people. In sculpture this is evidenced by the numerous carved works on altars and other places; in architecture half timber construction dominates in almost all provinces of Germany, and it has never been entirely supplanted by the proposed construction in masonry. As strongly the wood construction of the house is German, the masonry construction is Roman, as already proved by the language, that originally knew only the carpentry for building, while the words wall, lime, mortar, brick and paving are Latin in origin. The provinces in which this primitive Ger-

German architectural style existed in its richest and most splendid form, in northern Germany are the region of the Harz mountains and their slopes. In cities like Brunswick, Hildesheim, Goslar and others still remain numerous examples. The supremacy of the Gothic style has not indeed passed away unnoticed in these naive creations of the spirit of the people; but first during the Renaissance epoch wood construction experienced its richest development. The inclination to the Renaissance forms sometimes goes too far, so that the wood construction f frequently becomes an unjustifiable imitation of stone construction. One of the most complete transfers of the stone style with its entire ornamentation into wood construction is presented by the facade of a dwelling at Frankfort-o-M, which we give in chapter X, and which goes so far as a complete falsification of the construction. Only on the corbelled stories is recognized wood construction. In strict contrast thereto stands most of the wooden buildings of north Germany, of the Rhine provinces and of southwest Germany. The elements of half timber construction are often brought into use in a very naive manner, as on the house at Eppingen of 1582 near Heilbronn, which not only exhibits on the angle consoles and the main middle posts the forms of the Renaissance, but in the subordinate framework by simple intersection after the manner of the Gothic style, produces an ornamental effect (Fig. 104). On these buildings the ground story is made of masonry, and then is required to support the projecting superstructure, stronger stone construction, that frequently gives opportunity for richer treatment. Thus on the already known house at Frankfort, but is especially elegant on the front corner house of König st. in Stuttgart op-
207 posite the castle place. The angle is resolved into an ornamental shell niche, that is crowned by an Ionic pilaster capital. Over this rises an elegant console decorated by a splendid c mask. (Fig. 163). A characteristic example of simply treated and yet ornamental half timber construction is afforded by a house at Schwabisch Hall of 1605, which we give in Fig. 149.
208 Here also the projecting roof gable shows an arrangement for the windlass for hoisting articles. Another example from Great Heubach near Miltenberg of 1611 is interesting for its bay window, that projects on a stone console from the ashlar construction

of the ground story (Fig. 105). In contrast to these buildings we give in Fig. 106 a wooden house from Halberstadt, which indeed artistically forms the principal parts of the wood construction, the projecting ends of beams and the cross beams with bold carved work, and by the imitated arches beneath the windows seeks to approach the character of stone construction. How far this imitation sometimes goes is shown by the example of a house from Dinkelsbühl (Fig. 108), where hermes consoles and other elements of monumental ashlar construction are adopted. From another house at Halberstadt we give in Fig. 107 the very characteristic and beautiful treatment of the beam ends and of
209 the cross timbers. More extended information concerning these buildings is later given in the Chapters concerned.

Finally there is still another species of facades to be considered, which Germany received from Italy and developed in a peculiar way; the painted facades. They preferably came into use where no material existed for ashlar construction, and
210 there was no inclination to employ terra cotta instead of it. Thus especially in Augsburg and Ulm, where the sight of the painted facades of the cities in upper Italy wau common to the widely traveled merchants and artists. But also in localities in which a good stone was not wanting, as in Basle, Schaffhausen and other cities of Switzerland and the upper Rhine, the love of color of the time resorted to this gayer means of decoration. To the first who gave artistic expression to this custom belongs H. Holbein. We know of him that he painted facades in Basle and Lucerne, that have certainly disappeared; but of the designs By his hand concerning this domain, we have given on p. 29 in Fig. 3 a view and add another example in Fig. 109. There it plainly appears, that in most cases the painting of facades had the problem of concealing the irregularities of t the construction, when the skeleton of an ideal architecture was cast over the surface, and to fill this not merely with ornamental forms, but also by figure compositions. Events in holy scripture and secular history, the sagas and antique myths, f figures from antiquity and the Bible, allegorical, even genre scenesof real life are vividly mingled therein. All was in a ferment in the aroused imagination of the time and there appears, yet the first rank is occupied by classical antiquity

with its figures of gods and still more with its historical heros. The artistic character of these representations was rooted in a bold polychromy. Men liked to have the ornaments of the pilasters and frieze light and rising from a colored g ground, blue or even green. To the figure composition is always given an architectural enclosure, so that each occupies its definite place in the rhythmic general picture, none claiming an importance for itself in a naturalistic way. Certain figures were placed in niches with architectural backgrounds; for larger scenes was created an ideal interior in an open portico, so that the impression results, that one looks out on a landscape. To this is addel all sorts of obtical illusions; painted galleries with inquisitive spectators, balconies with musicians and the like. All this gives such facades the impression of gayer life, and even if the execution of those remaining shows only inferior hands, a style of feeling dominates the whole, the understanding of what is monumentally suitable, so that even our time must go to learn from the least of those facades.

The injustice of the times and even more the blind hostility of mankind has left to us little of these works. One of the b best facades is that of the city hall of Mühlhausen (Fig. 131) with a painted gallery with columns in the main story and also painted niches between pilasters in the upper story, forms of
211 the virtues in them. The windows are adorned by festoons, that
212 like the rusticated ashlars of the ground story also came from
the hand of the master. Just on this example will it be very clear, how the painting extends over the greatest irregularities and impresses an artistic stamp on an architecturally worthless facade. Interesting also is the facade of a house at C Colmar (Fig. 132), whose paintings are partially preserved. One of the most complete and richest show pieces on the other hand is afforded by the house zum Ritter in Schaffhausen of 1 1570, painted by T. Stimmer. The boldly foreshortened figure of Curtius on horseback here forms the artistic centre, that dominates the whole. Also the house zum Cage there has a painted facade. An entire series of such facades, indeed partly restored later, is seen in Stein on Rhine, among them especially the house zum White Eagle (Fig. 126). Entire Augsburg still

at the end of the 16 th century must have made an impression of color, as we know from numerous evidences. Little of this remains, the most important indeed being the Weber house at a corner of Maximilian st, particularly distinguished by a painted Corinthian portico in the upper story. It recalls the grand architectural backgrounds of the paintings of the Venetian school. In a court of the Fugger house are likewise remarkable remains of mural paintings, particularly gray arabesques on a dark blue or black ground, then a magnificent frieze and a number of historical scenes, all this being badly destroyed.

In many cases men were satisfied by representations executed in gray on gray, as on the palace in Munich (Chapter XI), and still more simply b: few color tones, as on the Maxburg there; or by sgraffitos, or finally by a treatment of the stucco, that had a simple and good effect with smooth ornaments on a roughcast ground. Much of this kind is seen on Ulm, and remains of sgraffito are pretty numerousl: found especially in Silesia. Those particularly in castle Tschocha near Mark Lissa in the Lausitz. Castle, riding course and shepherd's house have diamond ashlars, nearly all buildings of the farm court and especially the gate have diamond ashlars and bold ornaments, particularly friezes with medallion portraits. The barns at left of the entrance above a pretty varied frieze have hunting scenes in fresh compositions, and with striking boldness in drawing with nearly lifesize figures , extending to a length of about 100 ft. along three barns. On the gable of the third barn are
213 harvest scenes humorously mixed with animal forms. The date of origin was probably the beginning of the 17 th century, on the gate of the court was formerly the date of 1611. Other sgraffitos in Silesia on castle Greifenstein, the Bolkoburg near Bolkenhain, formerly numerous in Liegnitz, for example a house of 1613, even in villages; mostly squares and architectural ornaments. Vestiges are still on the castli at Warta, particularly rich in the city of Löwenburg, and further in Oberlausitz; decorations like tapestries on the outer walls of Piasten castle at Brieg. Otherwise in Bohemia, in Prague is palace Schwartzenberg of 1550 with diamond ashlars. Colored
214 frescos in thecastle chapel at Tschocha, in the Bolkoburg, in the monastery church of Oybin near Zittau. Connection with

Cracow, where are likewise still sgraffitos. This entire species is as good as foreign to the French Renaissance. The arch-
215 itectural treatment in relief of the facade there dominates the painted as already in the middle ages, and the wealth of the land in good building stones favors this tendency.

We now have to turn to the consideration of the ground plan, and begin here with the plans of castles. While the Italian palace architecture of the Renaissance sought to free itself
216 from mediaeval traditions and succeeded in attaining regular and clearly distributed plans, in France and Germany the feudal custom yet long predominated, and gave castle architecture also the picturesque stamp of the mediaeval fortress. The accidents of the site and the historical development were preferably emphasized, towers and separate arrangements of stairs maintained their rights, finally the walls and moat and the other defensive works of the middle ages remained in force, although the latter soon fell to a mere form, and with the change brought by fire arms in the conduct od war, evermore lost their importance. But in France besides the feadal tradition soon came a new element, the nobles becoming a court nobility, found its centre in the vicinity of the king, and so there developed gradually a finer society life, whose customs were soon expressed in chateau architecture. When there the chateaus retained for a time the exterior of the mediaeval design, there was completed internally a transformation of the plan, which indicates a certain agreement with the customs of the life. The division of the whole into two independent, though connected groups, which unite around an outer farm court and an inner court of honor, is a basal tendency of these chateaus. With the peculiar preference of the French for fixed rules, these basal elements of the plan are everywhere repeated, even if sometimes at a small scale. In the internal division of the principal rooms, the great and wide knights' hall of the middle ages gives place to the long gallery introduced from Italy, which was equipped with all the pomp of Italian painting and stucco. For the external appearance of these chateaus are characteristic at first the round mediaeval towers at the angles, but these soon change to rectangular pavillions, which with their lofty hip or curved domical roofs boldly subdivide the building. The

stairs are either principally arranged as winding stairs in polygonal and mostly open stair halls. The long lines of the roofs are broken by numerous gables with ornamental forms, the first mostly Gothic.

German castle architecture shows certain ground tendencies with the French, the irregular mediaeval plan, sometimes also the round corner towers, the independent winding stairs and their stair halls. But since here the rule of a tone-giving court was lacking, there was not formed such a uniform custom of courtly life; men remained rather for a long time controlled by mediaeval customs, and this was naturally expressed in the plan of the building. At first did not come a separation of the inferior rooms, chambers and dwellings for servants and the like, from the portions intended for the masters. There was also lacking the arrangegent of two separate courts; rather the separate wings of the castle were grouped around one court, mostly irregular. This was sometimes, though not always, often at first or later partly surrounded by arcades. One of the most complete examples of this kind is presented by the old castle in Stuttgart (Fig. 158), and the Plassenburg. These arcades served not merely to connect the internal rooms, but especially their upper stories also as covered stages for the nobles on the occasion of running at the ring and other e entertainments, that were usually held in the castle courts. In the castle court at Dresden (Fig. in Chapter IV) is arranged a special loggia in several stories for this purpose above the main entrance. In the interior of the castle the great knights' hall is entirely in the mediaeval manner and still forms the nucleus of the plan, sometimes as in Stuttgart and the Trausnitz occurring under the name of "Turnitz". The German love of banqueting allowed this hall to appear as the most important part of the plan, and it usually occupied an entire wing. In the vicinity of the hall is placed the chapel, while as a rule in arrangement, construction and treatment of forms still appeared Gothic. The stairs are entirely winding, and in construction and decoration form the pride of the old master workmen. They are placed in the angles of the castle court in projecting round or polygonal towers, which often are like the four in the castle court at Dresden, were splendidly adorned

by decorated pilasters, rich friemes and other ornaments. Such show pieces as the famous stairs in Chambord and Blois Germany cannot exhibit; all is here more moderate in proportions and decoration; yet there are not wanting richly ornamented stairs, like the two in Mergentheim (Fig. 195) and that in the castle at Göppingen, whose entire under side is covered by sculptures.

About the end of the epoch castle architecture lays aside many mediaeval peculiarities, still without approaching nearer the French. Namely the round corner towers are omitted, but the pavilions with high roofs are not adopted, on the contrary men prefer to add a high gable at the corner or the middle, w which is the pride of German architecture. The most characteristic example of this later Gothic castle architecture is indeed the castle at Aschaffenburg. (Fig. 185 .

Besides the castle building there stands in the second line the citizen's dwelling. This continues in a higher degree faithful to mediaeval traditions in elevation and plans. As in the Gothic time the facade is narrow and high, at first still simple, but is soon decorated with rich use of antique pilasters and colonnades. On the treatment of the windows, portals and high gables, we have already explained in detail. The plan of the house (Fig. 203) is narrow and deep, after the mediaeval form. As a rule a court connects the front and rear portions, which is mostly at one side only, more rarely at both. Wooden galleries form the connection and afford those picturesque internal views, in which German cities are still so rich (Fig. 207). Sometimes occur stone arcades onstead of wood construction, at first in the late Gothic style, as for example at the Bavarian court and the Krafft house at Nuremberg, where especially the balustrades of the galleries show late Gothic tracery. First about the end of the epoch occur such beautiful Renaissance porticos, like that shown in the Peller house at Nuremberg (Fig. 211). A freer portico structure is in the Thon-Dittmer house at Regensburg. Stone construction is then sometimes imitated in wood, so that the columns and balustrades, friezes and cornices imitate the strong forms of stone architecture. Thus namely several examplen in Nuremberg; on Egidien place beside the Peller house, in Tetzel alley, in No. 9 Adler alley,

No. 21 Tucher Alley and others. The perforated balustrades here always have Gothic tracery. An interesting court is also found in Würzburg, No. 205 Wohlfahrt's alley. The stairs are always placed in the angle of the court as stone winding stairs, and are connected with the galleries. A court with developed wooden galleries is also found in Ulm (Fig. 170) in a house in Hirsch st. In most cases these German court plans remain close and narrow. The free and stately development of Italian palace courts is not to be expected. Where this is imitated, as in the Peller house at Nuremberg, the narrowness of the ground plan is always obstructive. Meantime what is lost in architectural character is replaced by the high picturesque charm.

Of city buildings then the city halls stand in the first line. In contrast to the Italians, who love the open portico construction, the facades are closed and are only characterized by great external steps, as in Heilbronn. In such cases the ground story is usually arranged with arcade porticos on piers, and utilized as warerooms and similar purposes. Thus for example we find it in Nuremberg, Lohr, Rothenburg, Schweinfurt and other places. But to afford an assembly room for the people streaming in, a great lobby is created, that extends in the principal story before the halls of the council and the court of justice; occasionally as in Rothenburg it is connectd with an open balcony. In the simple administration of that time, which did not use so much paper, only a few rooms are necessary for the purposes of the office and secretary. Therefore the interior is effective and very imposing by the pair of great rooms, chiefly the lobby and the main hall. As a rule the stair as a winding stair lies in a projecting tower. Thus at Rothenburg, where the stair tower occupies the middle of the facade (Fig. 197), in Lohr, in Schweinfurt, where two winding stairs are arranged symmetrically (Fig. 191). A straight covered external stair was built in 1613 at the city hall at Nordlingen, also within a balustrade still with Gothic tracery. First with the appearance of a more severe classical architecture is the stair removed to the interior and arranged with straight flights and landings. Thus in Nuremberg and in Augsburg (Fig. 176), where in general the mediaeval traditions have entirely disappeared. On the contrary the older city halls like to retain

of the mediaeval plan the stately tower, as in Rothenburg. This then generally receives a domical roof, often with a lantern and a second or even a third dome rises over it. These domical roofs, which are directly opposed to the slender m mediaeval spires, frequently acquire by original curved outlines a picturesque and piquant effect, that one must not prize too lightly. particularly in north Germany are these towers favorites, and to the most graceful examples belong the towers of the two city halls at Danzig (Fig. 110).

The artistic development of the interior for all secular buildings of the Renaissance proceeds in a tolerably harmonious directinn. As for what first concerns the form of the ceiling, this is the use of vaults, particularly in the ground story, stair halls and corridors. They are almost exclusively still constructed in the mediaeval way with Gothic ribs. Star and net vaults are often connected with antique columns; thus in the city hall at Danzig. This architecture is even yet in bold polychromy with gold and rich color ornament. The Roman cross vault first enters it at the end of the epoch with the more severe antique orders; thus at the city hall at Nuremberg. However most rooms, and the principal ones among them, in the princely palace as in the citizen's private house, have flat ceilings. First are these still simple mediaeval beam ceilings,
224 Gothic elements still long predominating in their carved work. Thus on the ceiling from the city hall of Rothenburg (Fig. 111). Likewise the wooden supports on which rest the main beams are treated like the head bands in a similar manner. One of the finest examples is in the lobby of the city hall at Schweinfurt. Yet there soon penetrates here also the antique treatment of forms, at first indeed yet frequently retaining the series of beams as seen in Fig. 112), from a citizen's house at Cologne. However men quickly go a step farther and give the halls and chambers carved coffered ceilings, often decorated by colored inlays. Of the still very numerous remaining examples of this kind, we give in Fig. 113 a specimen from palace Ambras, having an excellent effect by the clearness and simplicity of the membering. With this is combined a no less rich paneling of the walls. We have spoken in more detail of these decorations in Chapter III, so that it suffices to refer to the examples given there. Here we shall only emphasize one

peculiarity of the forms of ceilings, that is frequently found namely in the Hansa cities. The horizontal ceilings there often consist of a carved wooden framework, which then serves as an enclosure of oil paintings after Venetian customs. To enhance the richness of the design, there are placed on the intersections of the framework perforated, carved, painted and gilded knobs, which with their luxuriant ornaments especially of a figure kind, make a splendid impression. In Fig. 114 we give an example from the red hall of the city hall at Danzig.

Meanwhile men did not stop with this kind of ceilings. According to the precedent of Italy the decoration of ceilings soon fell into the hands of painters and stucco workers, and indeed so that sometimes exclusively one or the other, sometimes a,so both kinds of ornamentation were combined in use. Thus we see in the palace at Munich oil paintings in the richly carved and gilded frames of the ceiling panels. The transition to the walls with their tapestry coverings is then formed by a great cavetto with stucco reliefs, that are partly gilded. Otherwise is the treatment in the Trausnitz, where in the flat coved panels of the ceiling are likewise inserted panels, but the entire decoration of the walls likewise consists of paintings on linen. The pilasters, friexe and window jambs received a decoration in the sense of antique mural paintings by gay ornaments on white or shining red grounds (Chapter XI). In other cases is chiefly favored a treatment in relief by stucco ornaments; as a rule these are left white, so that instead of polychromy, monochromy begins to appear. Men are sometimes satisfied to e execute this stucco work in geometrical lines like carved coffered work. Several examples from the city hall at Lohr are in Fig. 188. Also the stucco decorations on the vaults of the driveway in the castle at Aschaffenburg (Fig. 115), that by their beautiful distribution and bold membering are excellent and b belong here. But predominant is the tendency to richer ornamentation, dryer forms and figure compositions. How these sometimes appear strikingly in connection with colored frescos is seen in the palace at Munich. An example is in Fig. 98. But sometimes the relief treatment is exclusive, whether it is supported by painting or left without color. Several extremely rich examples are seen in private houses at Rothenburg, with

strong overloading by the forms of the beginning Rococo.(Fig. 201).

These are the most essential species of buildings, in which the art of the Renaissance in Germany is expressed. In certain cases other monmmants are also executed, that however in the mode of treatment bear on their fronts the already described tendencies in tolerable agreement. Particularly the scientific drift of the time exerted itself in founding institutions of higher instruction. To the most stately buildings of this kind belongs the college in Würzburg erected by bishop Julius for the Jesuits, now a university. The structures, on which is read the date of 1587, enclose three sides of a great court, whose fourth side is occupied by the church. More tasteless although more extensive is the plan of the Jesuit college in Munich, n now academy of arts. A great court area is also enclosed by t the buildings of the Catholic refectory at Tübingen of 1595. Then are to be mentioned several gymnasiums, built in compact plan with out a court area. Thus the stately Casimirianum of 1579 in Neustadt-o-Handt, the gymnasium at Rothenburg of 1590, the gymnasium at Schweinfurt of 1582, that at Coburg from the beginning of the 1 th century, the imposing one with an inner court at Ansbach fhom the end of the 16 th century and the Pedagogium at Darmstadt of 1629. Further are to be mentioned various hospitals, the greatest being built in Würzburg by bishop Julius in 1576 with imposing arcades on the front and a magnificent garden plan behind the main building. Then the hospital in Rothenburg from 1576, the picturesque architectural group, partly with Gothic forms. Further the new arrangement of state affairs, that may now be first recognized the beginning of the rule of officials and secretaries, produces several buildings for purposes of administration. Thus the old chancery in Stuttgart, the government building in Coburg, etc. The first hall of the diet was built by Wurtemburg in the so-called state house at Stuttgart in 1580. Of the mostly very stately city b buildings for the public traffic, we name the meat markets at
221 Heilbronn, Augsburg and Nuremberg, the colossal granary at Ulm of 1591. The military affairs of the time found their expression on the arsenals, like those of Coburg, Danzig, Augsburg a and others. Courts were arranged beside them for the erection

of separate buildings for their festivities. One unique of this kind was the new Lusthaus in Stuttgart only destroned in our century (19 th), (Figs. 118, 159 to 161). Likewise the belvedere near Prague belongs here.

The artistic tendency of the time is perhaps not so clearly represented, as by the erection od the numerous fountains on public places. Two ground forms are to be distinguished here; the draw well and the running fountain. As a rule the first requires a stone or even an iron frame for suspending the pulley, so that the buckets may run up and down. Perhaps the most beautiful and finest of this kind is the so-called Jew's well on the cathedral square at Maintz, also notable for the early date of 1526. A very ornamental one of 1579 is found at Oberehnheim in Alsace. On the contrary to the simplest belongs the little triangular well from Markgröningen (Fig. 117 of 1553. More stately is that erected on four piers with rich figure ornaments at Wertheim (Fig. 187) of 1574. But far more common are the running fountains, where the water pours into a great basin. As a rule the Renaissance formed these, so that a column rises from the middle of the basin, on the capital of which men loved to place a figure, whether that of a saint, a knight and the arms of the city, or a mythological or allegorical form. Nearly all old cities have still preserved such fountains, as the finest decoration of their streets and squares. The most elegant is indeed that at Basle (Fig. 120) with the original figure of a bagpiper and the frieze of dancing peasants. Graceful is also that represented in Fig. 83 from Schwabisch-Gmünd with handsome iron work on the discharge pipe, as well as the stately one at Rothenburg (Fig. 198). Several fountains in Ulm have rich bronze masks for the water jets. Original is the fountain at Rottweil (Fig. 113), that changes the form of a Gothic pyramid with naive freedom into Renaissance forms. If the mediaeval tradition still echos here, elsewhere the influence of Italy appears in the dominant adoption of sculptured ornament; the fountains from architectural, become almost exclusively a work of sculpture. Thus on the fountain near the church S. Lorenz in Neuburg, cast in 1589 by B. Würzelbauer; on the three show fountains of Maximilian st. at Augsburg (Fig. 179). The noble fountain in the court of the palace at Munich and many others.

Many offensive and defensive buildings are still preserved, although our leveling time always removes more. We name the w walls and towers of Rothenburg, particularly the hospital gate of 1586; the unequaled great walls of Nuremberg now doomed to destruction, namely the colossal round towers at the main gates (Fig. 213); the mighty fortifications of Würzburg; the gates of Freudenstadt, certainly first built about 1680, recently entirely destroyed; the mill gate at Schweinfurt of 1564, and finally the massive gates of Danzig, especially the high gate of 1588.

With the castles and princely summer houses, and also with the houses of wealthy citizens are nearly always connected garden designs, on which men began to lay great weight after the precedents of France and Italy. Indeed the German castle gardens of this time scarcely remain longer anywhere, so that we are compelled to obtain an idea from old views and traditions. The most complete conception of a garden of the Renaissance is given us by Merian in the birdseye view of the castle garden at Heidelberg. How far the time made a free picturesque landscape treatment of the garden, one can scarcely recognize anywhere more clearly than here, where on the one hand by vast substructures and excavations on the other was produced from the steep ground of the hill forest a broad and even place. Still this was stepped in four terraces connected by flights of steps. The whole makes the impression of a strong design made with ruler and compasses, with its regularly distributed flower beds, enclosed by little trees trimmed round, intersected by yew hedges and covered alleys, between running fountains, statues and little garden houses, with its grottos, labyrinths and other ornamental caprices. The garden was here manifestly more esthetic than the buildings, for it had no intimate connection with the picturesque irregularity of the mighty castle, then still uninjured. But it is evidently the ideal of a pleasure garden of the time, how men had transferred it from the Italian garden design.

Similarly, although Merian sketches smaller pleasure gardens for the castles of Stuttgart, Weimar, Köthen, Schlackenwerth in Bohemia, in Cassel and other places. A magnificent garden and terrace, great alleys of trees, statues, destroyed water-

waterworks and arcades is still at the castle of Weikersheim. Also in the cities the rich citizens began to lay out pleasure gardens for themselves. Merian represents Kielmann's and Windhager's gardens at Vienna. Much is then told us of the gardens of the patricians of Augsburg. Extremely worth seeing were the gardens of Fugger with leafy alleys, statues, garden houses a and ornamental plants of all kinds. Not merely the naive Schweinichen, but even such a widely traveled man is M. de Montaigne was charmed by them. A magnificent garden was also posses-
220 sed by the consul Gerbrod, with fishponds, winding promenades, running fountains, grape lattices and fruit trees with painted little garden houses. Also J. Adler and V. Wittich maintained ornamental gardens. A contemporary boasts of the pleasure garden at Stuttgart, that even the queen of England had none like it. The gardens of the palace at Munich as well as of the castles at Nymphenburg, Fürstenried and Schleissheim, certainly in great part of later origin, M. Disel published in his "Augenweide". Also J. Furttenbach brings in his "Architectura" not merely representations of the dwellings of citizens and palaces, but also designs of pleasure gardens with theatre scenes and the likeAll these stiff designs first acquire their full importance, when we fill them mentally with the ever graver becoming men of the time in the heavy pomp of their appearance, their costumes and their conduct.

So far we have exclusively busied ourselves with secular buildings and have left church architecture without consideration. In fact this does not weigh heavy in the German Renaissance, indeed not merely in the artistic value of the separate undertakings, but also chiefly in the number of executed woeks. Alone in Italy has the Renaissance permeated all building undertakings with a new spirit, and if its church architecture does not fully stand at the height of the secular architecture, it comes very near it in abundance, diversity and beauty of the works. On the contrary in Germany there prevails a relation od the Renaissance to church architecture similar to that in France. As there,men here remain faithful to the Gothic in church architecture until deep in the 16 th century. The religious d disturbances of the time permit et less than in France to come to new church buildings. First in the second half of the 16 th

century the forms of the new style gradually penetrate into church architecture. Yet the mediaeval forms and construction more frequently occur in use than even in secular architecture. The decisive thing is, that the Gothic ribbed vault is retained, not merely in the simpler form of the cross vault, but preferably in the more complex combinations of net and star vaults. Even the polychromy of the middle ages with its strong colors and rich ornamentation by gold remains in force there. Thus the church at Freudenstadt of the beginning of the 17 th century yet exhibits a magnificent net vault with numerous elegantly
231 decorated keystones. The church S. Maria in Wolfenbüttel of t the same time has cross vaults, whose ribs are beset by egg mouldings. The chapel in Liebenstein however again shows Gothic mouldings on its vaults. On the contrary in the university church at Würzburg for the cross vaults rejects the mediaeval forms. In connection therewith especially the windows are always strongly pointed and treated with Gothic tracery; thus in Liebenstein and Freudenstadt, which in Wolfenbüttel a capricious change is completed in the luxuriant foliage of the Renaissance, but in Würzburg a complete mingling of Gothic and antique is sought, so that the windows are covered by round
232 arches with architrave frames, but are divided by Gothic mullions and tracery, then above these a flat arched gable extending on Barocco volutes.

Likewise in the form of plan men mostly follow Gothic traditions and terminate the nave by a polygonal choir. Thus in Wolfenbüttel, Liebenstein and in part also in Freudenstadt. On t the contrary in Würzburg, where the Renaissance appears more boldly, the choir shows a semicircular apse. Of the castle chapels here especially that in the old castle at Stuttgart is to be emphasized as a substantially Gothic building. In the Frederick building at Heidelberg is also to be recognized a stronger influence of the Renaissance on the chapel; entirely executed in noble Renaissance is the beautiful chapel in the castle at Schmalkalden. (Fig. in Chapter XVII). The chapel in the castle at Heiligenberg has wooden cross vaults with suspended keystones, the ribs and the compartments being in splendid polychromy. Also in the castle at Weikersheim are wooden ribbed vaults with painted keystones, but here in Doric

columns. In all these buildings the Renaissance occurs with its antique forms chiefly ayd has the advantage of free supports, galleries and pobtals. On the church at Freudenstadt are no less than five portals, whose openings are indeed pointed, partly evey enclosed by Gothic rounds, but this enclosure consists of Renaissance columns with the correspondong entablature, pilasters and attic adorned by reliefs. A complete system of arched porticos, clothed in all the elements of the three antique orders extends around the interior of the university church at Würzburg. How on the chapel at Liebenstein Gothic and Renaissance are mixed is shown by the representation of t the facade in Fig. 167.

The tower architecture of this time bears the same marks of the mixture of styles as all else. The earliest example of the occurrence of the Renaissance is shown by the tower of the church S. Kilian in Heilbronn, in particular one of the first architectural works of the Renaissance in Germany (Fig. 165 in Chapter IX). The octagonal elevation that dimniishes pyramidically in several stories, contains in the composition and the forms of the details an interesting proof of the artistic fermentation, that sought to mix Gothic and even Romanesque elements with not yet understood details of the new style. Similar but finer and more spirited on the tomb of S. Sebald by P. Vischer. In Freudenstadt (Fig. 155) the two towers of the church are designed in mediaeval form, and even the transition from the square to the octagon presents no new element. Also the g gallery terminating this part consists of Gothic tracery. On the other hand the upper addition with its domical roof and the lantern rising above it belongs to the characteristic forms, that the new style introduces in imitation of Italian domed s structures on most towers of the time, church as well as secular. An exception is it then, when instead of it a slender spire occurs, as found with elastic curvature on the church at Cannstatt (Fig. 119). One of the best creations of church architecture, the German Renaissance has to exhibit on the university church at Wurzburg (Fig. 139). Only the rose window over the portal and the high round arched window show Gothic tracery; all else has the energetic and clearly developed Renaissance style, that appears here in beautiful proportions. In harmony with this is the entire exterior of the church, for on

the longer sides the buttresses are transformed into massive Doric pilasters, while the other churches exhibit the mediaeval buttresses unchanged. In Würzburg manifestly an architect of genius employed both styles with entire freedom for his purposes. The entire break that the middle ages then completed on the court church of S. Michael in Munich, that was built after 1583 for the Jesuits. Here is nowhere a vestige of Gothic tradition. The interior (Fig. 226) is a colossal room of a single aisle with rows of chapels, above being galleries at the sides, the choir is somewhat reduced and ends in a semicircle; the whole is covered by a single mighty tunnel vault with fine stucco work in the Italian style; the facade is a colossal structure, rather insipid but still effecteveln membered. A similar great building, likewise witha colossal tunnel vault, was then erected by the Protestants in the church of the Trinity at Regensburg after 1627. In the later time of the 17 th century church architecture entirely followed the path of the Italians. Already the palace chapel in the palace at Munich belongs here with its rich stucco work.

The internal treatment of the churches set in motion all artistic powers. What was done with artistic iron grilles has already been explained in Chapter III, p. 114 et seq.). Likewise the magnificent tombs of the time were described above on p. 81 etc. No less part then did carved woodwork take it first in the construction of choir stalls, as we likewise showed above (p. 90 et seq). One of the most beautiful examples of this kind from the hospital church at Ulm is given in Fig. 169, Chapter X9. No less richly were treated the altars in particular. They ever remain still in great part in the hands of wood carvers, but their masterpiece now as a rule and according to the prec-
235 edent of the Italians was transferred to the painter. He had to make the great altar picture, that formed the central point of the entire structure. This was enclosed by a richly carved frame, and the whole as an independent structure was covered by the usual forms of classical architecture degenerated into Barocco. Above a predella (platform) the whole rises in at least two stories in the most pompous manner, fitted with broken gables, volutes and all abortions of the Barocco, on all cornices and projections and gables overloaded by standing, crouching,

pushing and soaring saints and angels. All fantasies of a Dietterlein and his like are nowhere expressed as in these works, in which the new Catholicism of the time led by the Jesuits allows the playing of its full Turkish music. A great show piece, still mingled with Gothic reminiscences, is the high altar in the Frauen church at Ingolstadt. Sometimes wood carving is also employed in the principal representations, as on the high altar of the minster at Ueberlingen and the third altar in the right side aisle there, both from the beginning of the 17 th century. From a further consideration of the numerous still e existing similar works, we must be spared. As a rule a rich o polychromy is employed there, and sometimes also gilding on a white ground.

Of tabernacles or receptacles for the sacrement of the time, I name the most magnificent in the church at Weilderstadt, and a smaller one in the church at Ueberlingen of 1613.

On the studies and rank of the architects of the time there exist but few notes. That until the middle of the 16 th century there still prevailed mediaeval conditions, we have already stated. They were plain working masters, whose work in life a and their degree of culture was never elevated above the limits of inherited opinions. Such simple stone masons and theorists of the time had in view, and especially Rivius in his books. The manner in which he transforms the commentary of Cesariano, both in what he adopts as in what he omits, expresses this clearly. On the contrary appear as distinguished artists the contemporary Italians, full of higher culture and of a proud consciousness thereof. In France begins about 1540 the activity of a series od great architects, P. Lescot, P. de l'Orme, J. Bullant, who had made their studies in Italy, and utilized them in the service of a magnificent court on works in part of the highest rank. Nothing similar do we find in Germany. The works of the second half of the 16 th century gradually begin to assume classical forms; but first about the end of the epoch or after 1590 does one find among them such, that indicated studies in Italy. And also beside them are yet many, in which the earlier naive mode of composition and treatment of forms continues undisturbed.

In fact the German masters in that time but exceptionally

appear to have undertaken study journeys in Italy. Their knowledge of antique architecture was doubtless chiefly obtained from the numerous theoretical writings, among which the books of Rivius appear to have occupied a dominant place. Only thus is explained their great distribution in repeated editions. The learned culture thus obtained then gave the architects an elevated feeling of self respect, that in contrast to those who continued in the plain inherited manner, has come to light in many passages in literature of the time. We have already seen how the respectable joiner R. Kässmann shows himself proud as a "Vitruvian architect". Also French art acted chiefly in such ways occasionally on the German. So we find repeatedly the traces of du Cerceau, as then appeared from J. Büchenmacher in Cologne a collection of Roman ruins, in the preface of which the author states that he has done "like James" and published these matters, so that "in our lands we have it as well as the Italians and French by their foresight of James". In the service of the princes the architects thus trained won a more respected position in life. We found Schickhardt as a companion of his princely master, duke Frederick v. Wurtemberg on an Italian journey. Meanwhile as we know from his own notes, he had already been for a longer time in Italy; also his acquaintance with G. da Bologna must probably be referred to an earlier personal visit.

Schickhardt's papers, now in the public library at Stuttgart, give us further some starting points for the kind and scope of the studies of a German architect of that time. Besides two Italian journeys, of which his diaries with numerous sketches exist, he later made a study tour through Lorraine and Burgundy. What especially attracted him on these journeys is not merely the plan and art form of palaces, but also all that he can observe of technical and mechanical matters, particularly hydraulic construction in designs of mills and locks, finally gardens and their fountains, grottos and waterworks, to which in the sense of his time he devotes particular attention. On the extent of his literary knowledge we obtain valuable conclusions from the inventory of his books and art objects made by himself in his own handwriting. We find him in possession of a very imposing collection of books for the time, in which

nothing is lacking, that relates to his art in the broad scope in which men understood and practised it. The manuals of Vitruvius, Serlio, Palladio, P. de l'Orme, du Cerceau and Rivius are in his possession and there is his "dear and good friend" Dietterlein. He has known how to obtain all new that has appeared. Yet on this more is to be given later in connection with the works of the master.

On the whole the architects were thus properly referred to the literary sources for the study of antique art. Rivius speaks freely and not with great respect for such, who have in their chests "all sorts of arts" and then use these in their own works. To produce this art was thus not unknown already. An interesting example in what way one planned such collections for himself is presented by a book in great folio, coming from the city archited of Nuremberg, W. J. Stromer, now in the possession of the burgomaster v. Stromer in Nuremberg. It begins very systematically with a plan and a view of the city; then follow fountains, bridges, sketches for the Fleisch bridge, among them was one vern beautiful with Gothic balustrades and a Renaissance column at the middle with a figure of justice. Bridges for Bamberg, Regensburg, Dresden (this with a view of the old castle) are added as evidence of the diversity of these studies. Then follow several castles, among them that of Florence marked 1551; several of these drawings are from C. Schwabe, "electoral architect in Heidenheim"1582. Moreover the sheets
238 bear the stamps and also frequently the monograms of different artists. A view of the Roman capital by Michelangelo is a copy of the plate engraved by Duperac in 1569. Then all sorts of machines, namely waterworks and pumping works, as well as the most complex geometrical figures, such as men loved then. More valuable for us is a number of rich sketches for facades, made with all art means of the time, among them one with broad triple windows, not unlike the later city hall of Zürich (Fig. 128); but far richer in form. Notable is then a magnificent drawing of the new Lusthaus in Stuttgart (Figs. 159 to 161), and indeed an excellent cross section,even to the least details of the great roof construction. The building was even completed and must have attracted attention afar. Finally are several richly treated fountains, and the balustrade for the hall

of the city hall at Rothenburg is drawn. Thus is seen how the architects of the time took pains to obtain information concerning the most important contemporary buildings erected. That they occasionally utilized in their own works the material so collected, can cause no wonder. How far such transfers extended is shown by a portal at Danzig, which according to Bergau's statement is an exact reproduction of the portal of the chancery building in Ueberlingen (Fig. 87). Entirely with Italian training appears at the end of the epoch J. Furttenbach in his "Architectura", where the designs given in ground plans and e elevations exhibit the Italian character.

This survey of the German Renaissance, sketched in concise lines contains substantially the ground lines, that by the separate examination of the monuments will obtain their further extension and execution. When one's eyes are directed to the original peculiarities, the Gothic motives transferred by genius, the bold and picturesque smaller designs, he soon sees that he has to do with an important historical phenomenon. We do not forget, that in spite of all excesses in details, we h have here for the first time a fusion of the German and antique art spirits, that appears at the beginning of the century in the masterworks of our great painters, and in the architectural creations then becomes the direct expression of the entire life. And further; those buildings exhibit the entire art industry of the time engaged in competition at its height, to treat harmoniously the interior and exterior, and to give the rooms the charm of home comfort. The smith and the locksmith with their artistic grilles, door fixtures and manifold smaller works, t
229 the joiner with his carved and inlaid wardrobes, chests, tables, shelves and seats, with the dark panelings of the walls and the rich carved work of the ceilings, the potter with the richly colored stoves and the tiles on the walls and floor, with the vessels adorned by sculptures, mugs and beakers, the goldsmith and the caster of pewter with the numerous shining vessels for show and for daily use, finally the maker of tapestry, painter, glazier, stuccu worker and sculptor, they all competed in producing that incomparable general impression of artistically i ennobled household comfort.

Even about 1600 there pulsated in the German Renaissance the

most luxuriant lifeand with powerful originality, that in such an untroubled and naive manner scarcely occurs elsewhere. We now have to attempt the further extension of this picture, and since the individual diversity is much stronger than the course of historical development, we must base the arrangement according to the local groups.

240 Book II. Description of Architectural Works.

Chapter VI. German Switzerland.

With the beginning of the 16 th century commences for Switzerland the epoch of the highest power and bloom. The happy ending of the Swabian war (1499) had confirmed its political independence, and the last attempt to subject by force the free cantons again to the Hapsburg supremacy was splendedly repelled by the united power. The Swiss at that time stood astonished and amazed as the first war heros of the world in general, and for two centuries no foreign power undertook to attack the independence of Switzerland, until this suffered the frivolous attack of the first French republic and its pluendering hordes. Indeed the Reformation brought with at a reputation, that even led to warlike outbreaks. Yet peace soon returned, and even during the thirty years' war, Switzerland kept far from its borders the conflagration, which devastated all Germany..

In consequence of this favorable situation, the cultured life of Switzerland developed in a bloom, that scarcely found its equal in those days. Already after the Burgundian war, acute observers noted an increase of luxury, whereby the old simpli-
241 city of customs wes ever more replaced. Rich war booty also came in the succeeding time, and there particularly flowed usually small subsidies into the country, a scandal indeed, that was lamented by the more earnest contemporaries, and sharply blamed. Even in many inscriptions on the painted stoves this bad custom was censured. A solid increase of this wealth was acquired by Switzerland in conuequence of the long peace by the fresh impetus of commerce and industry. An increasing traffic with Italy ever occurred; the linen trade of S. Gall flourished; in silk weaving Zürich carried on an animated competition even with the cities of upper Italy. But especially Switzerland as a passage for Italian wares to northern and western countries received important deposits and tolls. With entire zeal men now in the sense of the t time devoted the receipts to a splendid equipment of all life, and art being in great part released from the service of the church, devoted itself to the equipment of the houses and public buildings of the cities. In Switzerland in consequence of the political and social conditions, the art of this time first

reaches a purely civic position. It built and adorned the city hall, the shooting hall and guild halls, the dwelling of the rich citizen and of the comfortable countryman. A vivid description is given of the magnificent impression of the Swiss cities of the time by M. de Montaigne. He praises the broad streets and the imposing squares decorated by fountains. The cities were more beautiful than the French, the facades of the houses were covered by paintings, the interiors of the dwellings were characterized by glass paintings, splendid stoves and glazed floor tiles. Likewise excellent works in iron were not omitted by him.

Although in details here men also still adhered very long to medieval forms, Gothic portals and other details even still occur in the 17 th century, for example on several private buildings in Lucerne and on the community house at Näsels, yet the Renaissance entered here so early as scarcely in the other German lands. Not merely the close and common relations with Italy led to this, but also the works of several skilful artists, such as Urs Graf, H. Holbein, N. Manuel, that just here first broke a path for the new style. This then first found a monumental expression in the painted facades of the houses. The custom of painted facades is particularly characteristic of Switzerland. Besides this in the land the equally peculiar national wooden style established itself. Stone Renaissance buildings on the other hand only occur late and also then remain rather isolated. But in return in Switzerland by the truly German conservative tendency of the people, the Renaissance was retained in its better forms until deep in the 17 th century, so that we must here pass considerably beyond the limits of time established for us. The Swiss buildings have their greatest value less from their exteriors than for the treatment of the interiors, that by rich wooden paneling, painted glass and stoves often have an incomparable artistic effect. These parts of the equipment have been thoroughly treated above.

BASLE.

We make a beginning with Basle. The new style appears to have first spread from here over the adjacent regions. The animated scientific life of the city, whose university was founded after 1459 and gathered about its learned men of impor-

importance, already by the presence of Erasmus exerted an influence afar, then the resulting comprehensive literary and publishing activity, that in the sense of the time also drew richly on the formative arts for illustrations, and this made Basle at the beginning of the 16 th century the centre of scientific and artistic life in Switzerland. But while in woodcuts, glass painting and even in the frescos of facades, the Renaissance rapidly developed, the architecture remained faithful to Gothic for a still longer time. The city hall erected from 1508 to 1521 is yet entirely Gothic; on the contrary the painted glass in the council hall with the dates of 1519 and 1520 is composed in Renaissance forms. The drawings for these partly indicate H. Holbein, Urs Graf and N. Manuel. Also the mural paintings by which Holbein decorated the hall were entirely in the character of the Italian Renaissance. The simple forms of the early Renaissance then first appear in two portals in the two smaller courts. The larger is of the year 1540 and opens in a round arch, that rises without impost moulding and is enclosed by pilasters and half pilasters with a border moulding and with handsome Corinthian capitals. Above the animated membered frieze rises a tympanum with the arms of Basle held by lions. A last reminiscence of the middle ages are the two dragons or basilisks that crown the moulding of the arch. In the time of the late Renaissance the city hall experienced a partial restoration of its equipment. From this epoch dates the excellent paneled wainscot in the hall of the divorce court; Tuscan pilasters with flat ornaments, such as also animate the spandrels and frieze. Ionic capitals resting on grotesque masks support the entablature with bold effect. The entire work proves the abilities of the art joiners of that time. The portal there assumes the more luxuriant forms of the Barocco and allows a severer composition to be regretted. In the front council hall is seen a wooden paneling of no less skilful work, executed in 1616 by master M. Giger. The portal there is of 1595 and likewise betrays in the curved and reversed broken gables the excesses of the Barocco, but is satisfactory by a skilful general design.

A number of public fountains is almost the sole architectural remains from the first half of the century, that decidedly shows

the forms of the new style; most beautiful is that in Spahlen suburb, a model by its elegant form and graceful decoration. (Fig 120). The lower part bears traces of modern restoration; then follows a band with reliefs with a drily humorous representation of a peasants' dance. The general form of the beautifully curved shaft with its bold divisions and refined ornament belongs with the happiest. On the freely composed Corinthian capital stands the characteristic figure of a bagpiper. From a similar early time evidently comes the fountain near the grape house, on the base adorned by figures of female musicians in niches, while the column proper is treated with freely carved outlines and is adorned by light wreaths of flowers.

What works of this epoch are otherwise notable in Basle, belongs to the later time and shows throughout a more severe and purer conception of the antique, than is to be found in Germany at the same time, about contemporary to the tendency of Palladio. Thus first the Gelten guildhall, on whose facade is read the date of 1578 (Fig. 121). The facade is divided by Tuscan= Dorci half columns in the ground story into four vertical bays, to which correspond fluted Ionic and Corinthian pilasters in the upper stories. The half columns of the ground story stand with their low plinths directly on the pavement, as frequently with Palladio. The triply divided windows of the main story divided by Ionic pilasters give a reminiscence of mediaeval facades with their rich division of windows. The upper windows with their crossbars likewise show a mediaeval idea in a modern expression. Although the subdivision of the surfaces in the principal story goes rather too far, the facade belongs to the most original and best of the time. Only the Corinthian pilasters are of slight form; Barocco elements are very sparingly employed.

Somewhat later and from the beginning of the 17 th century then dates the facade of the Spiesshof. (Fig. 122). In the ground story open three great arches on piers with Tuscan half columnsplaced between them. In the two upper stories is found a doubled subdivision by fluted half columns with Ionic capitals in both stories. Between the triply divided windows separated by Ionic piers, the middle and wider opening is covered by a semicircular Palladian motive. The lowness of the stories,

a special peculiarity of Switzerland, that allows the forms of the otherwise well composed facade to appear rather squat. Even more injury is done to the proportions by the uppermost story with its colossal and strongly projecting consoles, not of wood as it seems, but constructed of stone, that however did not s seem to me a later addition. In the composition should there manifestly be terminated any further subdivision of the vertical members, and as a mass it should balance the ground story with its great arched portico. In the interior the first story retains a small room with even richer paneling (Fig. 123), elegant inlaid ornaments and the date of 1601. On the frieze is read the pretty motto:-

"Strong, brave, fixed with good things,
Trust God, he helps out of trouble.
Gold, silver, jewels disappear,
Learning, art and vitrue remain forever".

A beautifully paneled chamber of 1607 is also found in the house of Professor Hagenbach, the so-called Bärenfelserhof. Fig. 124. The walls are divided by Tuscan columns, and the doors are enclosed by Corinthian columns. About the same time when the art joiners in Basle produced such uplendid, though in part luxuriously overloaded works, the stone work as we have seen mostly remained more severe, simpler and more faithful to the classical treatment. Only the elegantly executed portal of the house zum Schwartzen Rad of 1615 with its richly ornamented pilasters allows a similar and more decorative tendency to be recognized. From the Renaissance time in Switzerland are such favorite painted panes, that may be termed cabinet pieces of glass painting; Mr. Vischer-Marian possesses several from the best time of the 18 th century, among them one after a sketch by H. Holbein found in the museum.

Finally are still to be mentioned the numerous tombs still existing in the different churches. The greater number belong to the later epoch, yet may be mentioned the ornamental Huber's epitaph of 1550 in the church S. Martin, Welz' epitaph in the cloister of the minster of 1586 on account of its beautiful c composition and tasteful execution, and the simpler but original one on a pier in the minster and of 1583.

LUCERNE.

LUCERNE.

From Basle the Renaissance would indeed pass first to Lucerne, when H. Holbein in 1516 adorned the facade of the Hertenstein house by frescos. Yet also the art of the middle ages continued dominant for a long time. The Corragiani house of 1523 still shows Gothic forms throughout, yet the mural paintings in the interior, namely the gayly painted enclosing columns in the u upper chamber, allow well the influence of Holbein to be recognized. Gothic house doors are often found in the city still in the 17 th century. The first Renaissance architecture refers the more strikingly in plan and artistic execution to Italian influences. This is the present government building, originally built as a dwelling for the mayor L. Ritter, who became wealthy in foreign service in war, and there became acquainted with more luxurious customs of life. The erection began in 1557 under the lead of an Italian architect G. Lynzo, with the nickname of "il motschone", from Pergine near Trent. Thus we understand the entirely Italian design of the building like a palace. But the master had not long continued his work, when he was arrested on account of heretical opinions, to fall a sacrifice about 1559 to bigoted fanaticism on the scaffold. The building then remained abandoned for a long time, came into the possession of the city, and was completed after 1561 by an Italian master Peter. Then the palace passed into the hands of the Jesuits, until finally it was acjuired by the city, that caused it to be arranged for the government palace. The facade has a massive ground story in beautifully executed rustication, over this being two upper and more simply treated stories, the whole with an earnest and stately effect in the character of a Florentine palace. Still more decidedly does the interior return to Florentine designs. The middle is occupied by a rectangular court, originally open and recently covered by glass; surrounded in three stories by porticos, the stair likewise after Florentine models being placed in a corner of the court with straight flights, inclined tunnel vaults and the landings covered by cross vaults. All doorways and also the portal of the stair have ornamental enclosures by decorated pilasters and rich cornices; all in the stamp of the Florentine early Renaissance, even the open balustrades of the stairs.

Something op this mode of treatment echos in the city hall built there between 1602 and 1606 according to a decree of the council in 1599, by master A. Ysenmann, yet the local customs and
250 traditions are taken into account more. The building is erected on the steeply descending bank of the Reuss, and has derived from its location the adwantage, that next the river is obtained on the front a story beneath the ground story, which contains a vaulted hall with piers for the market traffic. By a flight of wide steps one descends from the street to this hall (Fig. 125). Next the square the building is but two-story, in the ground story with arched windows and stately portals, with coupled windows in the upper story under horizontal lintels and caps. This treatment op the windows and portals, as well as the convex quoins of the angles again give an almost Florentine expression, as well as also here it enjoys a strikingly pure conception of the forms, far removed from the Barocco of the other German provinces. Of no less refined artistic understanding appears the graceful ornament in the friezes of the portals and window enclosures, which contrast happily with the bold principal forms of their marked membering. To the northern custom then corresponds, that the stair is arranged in a projecting tower, that meantime by its square plan and artistic treamtent happily joins the Italian character of the remainder. finally according to Swiss customs the hipped roof of the main building is formed with a strong projection ceiled with boards, with dormers treated in the same manner.

In the interior the winding stair is treated in Gothic forms, without any need to attribute thes to an earlier construction. We have seen how long late mediaeval forms were still retained in Lucerne. The principal story consists of the colossal anteroom, which is common to all city halls of that time, and five moderately large chambers. In the "little council room" has remained the beautiful paneling, that on the walls consists of two stories of pilasters diminished like hermes, Roman below and Tuscan above. As master for this is named M. Landolt from Ebikon, while J. Forster executed the simpler work in the other rooms. Finally the archives merit being emphasized, whose tunnel vault is finely decorated by stucco reliefs and allegorical paintings. Along the walls extend galleries, that by means of

decorated flat arches rest on slender wooden Corinthian columns.
The parapet of the galleries and the spandrels of the arches
exhibit a scroll ornament, in which late Gothic motives appear
translated into the form expressions of the Renaissance. The
colered effect of the interior is gay and animated.

An attricativ example of the old characteristic half timber
construction is that of the Moos house, earlier belonging to
251 the nobleman Meyer of Schauensee. Over the entirely modernized
ground story rise three stories and a roof story, separated by
small roofs. The windows are divided by cross mullions and ha-
ve an enclosure by Tuscan pilasters, that rest on curved cons-
oles. On the facade projects in the first story a balcony on
similar wooden consoles. Original is the effect, that many tim-
bers of the wall frame are curved and end in volutes. The roof
projects widely according to the Swiss custom and serves the
unusually picturesque buinding as an effecteve termination.

Whatever else of Renaissance works still remains in Lucerne
belongs to church architecture. Thus are first the arcades of
the churchyard resting on slender columns, that is enclosed
by the elevated monastery church. This is perhaps on this side
of the Alps the sole example of the grand camposanto designs
of Italy, at the same time being arranged with artistic regard
to the noble view of the incomparable panorama of lake Vierwald.
It is a southern idea, for which the well kept tombs and monu-
ments creates a fixed architectural enclosure and background,
252 while the German custom is to place their cemeteries otherwise
and directly in natural surroundings. In the monastery church
itself the rich open and gilded iron grille surrounding the
font affords a good example of the smith's art of that time.
Also the magnificent grille is to be named, that closes the c
choir, in the middle with the perspective representation of a
tunnel vaulted hall, a work of the Constance master J. Reifell,
completed in 1644. Finally the chapel of S. Maria on the north
side of the Franciscan church is a complete work of the Renais-
sance decoration. The decorating master found a plain interior
covered by Gothic net vaults. He then gave the stucco ribs el-
egant antique members with beaded astragals and cyma, and dis-
tributed over the separate compartments soaring forms of ang-
els in the most varied positions, well composed in the space

and with such graceful movement and treatment, also magnificently executed in stucco, that one must think of an Italian artist, indeed one of the best. Although the work indicates t the 17 th century, the figures are still without any affectation. Switzerland must have employed then numerous stucco workers and inlayers from upper Italy, since their traces are still found in many places. Beside this chapel lies another, the chapel of S. Anthony, an octagon with dome and small lantern; a work of the 18 th century, already pedantic in form, but also very richly stuccoed.

In the Lucerne region the little Sursee in the Beck-Lau possesses in the house built in 1632 for the Schnyder family an expressive example of the private house there. Above an undivided ground story only adorned by a handsome portal with Corinthian columns rise three stories, that by the animated windows grouped by twos and threes with their finely moulded architraves charmingly decorated by garlands of fruits, make a distinguished effect. The house thereby becomes a model for a mediaeval arrangement of the windows thansformed in the sense of the Renaissance. In the interior the hall is notable for a wooden coffered ceiling and finely subdivided mural decoration.

Finally Stanz has in its Winkelried house a chamber with plain paneling, whose dark tone contrasts splendidly with a beautiful polychromatic stove, one of the most beautiful and richest in Switzerland. Executed by the Winterthur master A Erhart in 1599, it belongs by the beauty of the elevation, refinement
253 in membering and wealth of figure sculpture to the finest creations of the potter's art. In the corner here is not lacking the warm and comfortable seat with high back. The adjacent hall has a floor made by the same master, tiles with dark blue ornaments in elegant drawing on a yellow ground.

STEIN on the RHINE.

Almost as early as in Basle and Lucerne are found the traces of the Renaissance in Stein. The little ancient city not only bears in a characteristic way the stamp of the cosy and similar cities on the upper Rhine, but also preserves in a considerable number of the houses located on its principal st. as examples of the painted facades formerly such general favorites in this region. Indeed they were executed b: rather inferior local ar-

artists, partly restored and also transformed in a later time; but as a whole always they still present a valuable general m monument of the Renaissance. These even seem to have first appeared here in the still preserved mural paintings of a hall in the former monastery. The monastery rises as a picturesque mediaeval architectural group on the right bank of the Rhine, whose waters washed the main part of the building and its strongly projecting bay window. At the entrance gate of the monastery is read the date of 1578. The pincipal part of the structure doubtless dates from that time. Everything architectural is still Gothic; thus all doorways and the cloisters with the bold traceries of the windows and the net vaults, whose ribs are picked out in gold and blue as far as the intersections. Also the ceiling of the main hall is still entirely Gothic. It exhibits magnificent carvings of Gothic foliage and winding b bands, which motives are employed in Rhythmically alternating arrangement. Likewise the painting of the ceiling is executed according to similar artistic points of view. An inscription states that abbot David v. Winkelsheim caused the work to be executed in the year 1515.

While the middle ages still ruled here, while also the bay window of the hall shows a Gothic ribbed vault, the master that according to the inscription executed the mubal paintings in 1516, already fully belonged to the Renaissance. In the objects of the pictures in a striking way appears not a vestige of the Church, not even one Christian picture. The six principal paintings belong to Roman and Carthaginian history, indeed with an intended parallel, just as the mediaeval art loved to place together those from the old and New Testaments. One sees the beginning of Rome and the founding of Carthage; Scipio has the
254 Roman nobles swear true faith to the fatherland; Hannible as a boy swears eternal enmity to the Romans. Taking of Carthage by the Romans; conquest of Saguntum by the Carthaginians. To these are added two great pictures in which are given street scenes in a mediaeval city, especially being represented an animated horse market. Thus antique history and genre scences of the life of the people is the favorite meaning of the new art. To this corresponds the architectural treatment of the whole, which shows an artist fully versed in the forms of the

Renaissance. A base painted gray on gray represents a covering by burned and glazed tiles. From this sise pilasters, which divide the walls in larger and smaller arched panels. Gold ornaments are painted on the pedestals and the other surfaces, golden vases being placed above the capitals; all this in elegant forms and with fine effect. Finely harmonize therewith the paintings made in gray on gray on a blue ground, only with some gold on the hair and the ornaments.

Likewise in the pictures are many Renaissance motives, namely near the oaths of Scipio and of Hannibal, where the altar has an addition of ornamental Renaissance forms, thereon being an idol in the form of a horseman and the inscription M. D. (God Mars). On the base of the altar are cupids on foot and mounted in lively combat. These two pictures are dated 1515 and 1516. The upper window soffits are wide and are painted with arabesques and fanciful animals, that in much stiffer drawing represent the hand of an assistant. Also the separate figures in the window niches chiefly belong to classical antiquity, such as Lucretia, Hercules in equestrian armor, Curtius in bold foreshortening on hossebaok. Then other secular representations; a lady with falcon, another with an imperial portrait, again another with a cup, all magnificent costume pictures. A fool wooing a female violin player, opposite being death grasping a lute player, two of the best pictures. Finally a Judith, then exclusively Christian in the bay window; the Madonna and the Child, S. Sebastian and S. Christopher, S. George mounted and opposite him is S. Michael contending for a soul with the devil. The entire cycle belongs to the most extensive German mural paintings of the time, and it would be valuable to determine to what master the pictures belong. The artist has given an intimation, for over the main doorway two cupids painted in gray on gray on a blue ground support a great painted slate tablet, on which in beautiful Roman capitals is read the monogram given on page 254. This apparently trustworthy indication perhaps affords a starting point for further research.

255 Among the painted facades the House zum Weisse Adler appears most interesting. In spite of a rude restoration in 1780, the character of the architectural framework as well as the entire subdivision refers to the first half of the 16 th century (Fig.

126). The second story is almost entirely opened by windows, yet there remains at the sides space for separate figures. At the right is seen a soldier with a maiden, at the left being a "paniska" that holds a child. The two upper stories gave the painter an opportunity for concealing the irregularities of the subdivision by his decoration. The windows are enclosed by painted columns and pilasters, beside them being painted two great perspectives of porticos with golden vessels on dark blue grounds, enclosed by pilasters with white ornaments on red ground. The color effect is very good, the figures and scenes f from Roman history and tradition are very small and rude, also partly in consequence of the restoration . Of the separate pictures I emphasize the representation of the accused, who lays his hand in the mouth of a lion, and the son that was doomed by the judge to shoot at the corpse of his father. Entirely above at the middle lies Malice, at the sides being Cupid and Venus, Truth and Justice. The preference of the artist for nufe figures is ever in inverse proportion to his ability to represent them.

Also the Rothe Ochse (red ox) has a stately facade, a polygonal bay window of stone with Gothic tracery, therewith being mediaeval grouped windows, and wall surfaces decorated by paintings, partly still from the 16 th century. Others in any case only from the beginning of the 17 th. Here also the paintings are very coarse-grained, but good in general effect; all is on a blue ground, enclosed by richly colored architecture, for example imitated columns of red marble with gold capitals and bases, the lower part of the shaft fluted. As the most favorite subjects of the decoration we again find Curtius high on horseback and springing into the abyss, David conquering Goliath, and Judith with the head of Holofernes; then Melancholy with the compasses in hand, wisdom and justice. In the interior the house has in the third story a great and unusually high chamber with a beautiful wooden ceiling, which rests with ornamental consoles on the wall on a high frieze. In the middle of one wall is inserted a small cupboard with good intarsias of 1575. The remaining surfaces are covered by mural paintings; on the window piers are four female musicians with lute, contrabass, organ and zither, in the corner being a great female figure with a beaker in hand. On a larger panel of the wall

is seen a representation of the rainbow of Noah, aoclosed by columns with Corinthian capitals, the lower end of the shaft with red ornaments in a white ground, the entire painting tolerably coarse and rude but with a calm effect. Then from a later time is a Judith, who lays the head of Holofernes in a sack on her maid, with an inscription; by womanly weakness falls the terrible insolence. 1615. A. S." The enclosing architecture is strongly Barocco with volutes and scrolls. The side of the hall with the door has still the original wall decoration by handsome Doric pilasters.

Also the other facades receive an animated impression by numerous woodan bay windows, strongly projecting roofs and rich painting. Besides the Red Ox is a house with rich painting in the windows, architraves and caps in the beginning Barocco style. Similar and from the same time, about the beginning of t the 17 th century, painted gray on gray, is a house in the street leading to the Rhine. Another house, "zum forderer Krone", has a painted Rococo decoration of the year 1734. Finally as for the painted window panes in the guildhall of the clover leaf beside the monastery and in the hall of the shooting house before the city, these were already mentioned above. It is characteristic that the glass paintings dated 1516 in the shooting hall already have Renaissance forms.

SCHAFFHAUSEN.

Likewise in Schaffhausen we have a very early example of Renaissance to describe; but this time is not a painter but in a striking way a sculptor, who begins with the new forms. In the southern side aisle of the church S. John, a five aisled late Gothic design with horizontal ceilings, that have been replaced in the outer aisles alone by vaults, we have the imposts of the vaults marked with the date of 1517,and animated cupids, who tease each other, wrestle and carry on other pastimes. This is the most joyful Renaissance pleasure, full of freshness and grace, just a Holbein in stone, indeed unique among the German sculptors of that time.

Then follow first in the late time of the epoch several painted facades among which the house zum Ritter is the best show piece of the entire species. Covered in 1570 with paintings by T. Stimmer, that have been well preserved until our time by

careful restorations, the facade yet gleams in the original c color decoration. It is an important citizen's house of considerable width, the gable strongly projecting strongly with the characteristic Swiss wooden construction and effectively terminating the surfaces. The ground story opens with four great round arches on broad wall piers, one of them as a house door opening into an internal lobby. At one side an essentially Gothic polygonal bay window in the second story is built on a ribbed vault. The windows are here distributed in the facade with their usual naive irregularity there, corresponding to each other in none of the two stories. To the painting fell t the problem of concealing this lack of symmetry, and it has d done this with splendid results. Beneath the first row of windows extends a frieze of painted ornaments in dry Barocco forms. Over the windows the decoration has festoons of leaves, held by genii, as well as richly developed painted gables and freer ornaments. Finally more abundant figure ornament, partly separate forms and partly in longer compositions, the artist has distributed on the surfaces between the windows as well as on the broad frieze, that separates the two stories. Also an imitated gallery, behind which are two male spectators, one being accompanied by his faithful dog, are visible and are not lacking in the upper gable. But most attractive is the boldly foreshortened knightly form of Curtius, apparently springing out of the surface, which occupies the middle of the facade between the upper gable windows, and on account of its deceptive animation already aroused the astonishment of contemporaries. The adjacent windows have by caryatids and hermes with rich cornices acquired an expression of festal magnificence corresbonding to the whole. By such unfortunately only isolated creations we understand the surprise expressed by the old travelers, M. de Montaigne and others, concerning the streets of Augsburg and the Swiss cities, entirely occupied by painted facades. In Schaffhausen also the house zum Käfig also still has the remains of such paintings. One particularly sees Bajazet enclosed in a cage and carried in triumph.

From the same time the city hall possesses a mighty work of the art of fortification in the Munoth, a circular fortress with round towers beside a square mediaeval tower. Without

ornament, but well constructed in excellent ashlar masonry, t this imposing work recalls the great round towers of the fortifications of the city of Nuremberg belonging to the same time.

ZURICH.

However important Zurich already was for the intellectual m movement of Switzerland, it appears to have busied itself more with religious than artistic affairs. At least no monument remains there from the early time of the Renaissance, unless there is excepted the recently found table painted by H. Holbein and now in the possession of the city library. Likewise the woodcuts in Stumpff's Swiss Chronicle, that appeared in 1548 in Zurich, might find mention here particularly on account of the rich Renaissance forms on the title page. No less the portraits of princes contained in it show ornamental borders in the same style, to which then everything architectural in the pictures belongs to the new art tendency. Then several fountains in the streets of the city, partly removed a short time since, have the usual composition of a Renaissance column, that bears a figure on the capital.

262 By far the most beautiful monument of the art of this time is possessed by the old Seidenhof in a great room in its upper story. The house has nothing remarkable externally, as the case with most contemporary private houses of the Swiss cities. But the upper hall, of which a representation we give in Fig. 127 (now torn down and transferred to the museum of industries), indeed affords one of the most beautiful examples of the internal decoration of the time. The painted stove with the two seats of 1620 is a true masterpiece of the Swiss potter's art. W With the just as rich as bold wooden paneling of the walls and ceiling, whose dark brown tone is effectively detached from the light and fresh painting of the stove, it forms an incomparable whole. It is remarkable, that in the corner where the stove is built, there continues a covering of the walls by similarly o painted clay tiles. The little twisted columns there employed likewise correspond in treatment to the material used, like the wooden columns of the wainscot. In such things that time so often disdained by us in the pride of our presumed higher art culture, possesses a very considerable certainty of the feeling of style.

From the same time in 1616 according to an inscription dates the equipment of the upper hall in the house zum Wilden Mann. One of the most ornamental painted stoves of Switzerland adorns the room, that still entirely retains its beautiful old paneling. As so frequently occurs, there is found here a specially separated part of the sleeping places. An example of such an arrangement is given above on Page 89 by a chamber from Altorf.

First about the end of the 17 th century Zurich then proceeds to the erection of a city hall, that in spite of its late date we place here, since it is still tolerably pure in forms. The city had already removed its old city hall in 1398 and built a new one instead, which wau replaced after 1694 by the one still existing. On piers with strong arches extending far into the Limmat, it stands half in the river, compelled by the narrowness of the site. The lowness of the stories, that corresponds to the custom of the country, gives to it rather heavy a and squat proportions (Fig. 128); but the energetic division by pilasters and the animated though rather Barocco enclosures of the windows lends it the impression of a bold and original appearance. To this is added the widely projecting roof with its decorated dormers and the richly treated fanciful margoyles with their iron supports, to enhance the picturesque effect. The interior has experienced great modern alterations, that chiefly concern the great council hall. Yet the two magnificent painted stoves, which the city of Winterthur sen. to the people of Zurich as proof of their friendly and neighborly disposition, are still preserved though transferred to the Kappelerhof. Likewise is found in the administrative hall the third sand still larger stove, that belonged to that rich gift. The ceiling of this hall, according to the precedent of that in the smithy, (see below) is subdivided by a star shaped network of elegant moulded and decorated bars; a notable example of the transfer of mediaeval motives into the expression of the Renaissance. The contemporary rich equipment of the building is then shown by the splendidly wrought iron railing, that encloses the stairs.

Particularly attractive are then several guildhalls, although these in their existing form mostly belong to a later epoch. Erected for the social assemblies of companies connected with the same guild, they still afford a characteristic picture of

the life of vanished epochs. In their plans the great hall, which occupies nearly the entire upper story, with its anteroom, forms the centre. Frequently according to mediaeval custim a bay window is connected therewith. Thus the guialhall of the carpenters (Fig. 129) shows a simple and yet expressive model of such a building. In the smithy the hall has still its paneled wainscot effectively divided by hermes pilasters together with an ornamentally treated buffet. While this decoration appears to belong to the end of the 16 th century, the upper wall frieze in late Gothic foliage contains busts of the patriarchs and ancestors of Christ down to Joseph and the Madonna. These works were executed in 1520 by a master, who still created entirely in the mediaeval spirit. To the same time belongs the no less magnificent wooden ceiling, that is subdivided by Gothic moulded bars with intersecting ends, that extend a star shaped network over the surface. The polygonal shields in which these bars meet receive the gayest decoration by all sorts of forms in relief. Gilding and color enhance the charm of this ornamentation.

Of the public fountains we name that in the form of a column richly treated on the Stussihofstatt, which merits consideration by light and ornamental elevation, tasteful ornamentation and the stately figure of a horseman, that rises above the free Corinthian capital. The numerous splendid wrought iron grilles,
262 that are yet frequently seen in Zurich on portals, balconies and garden gates, are masterworks of the later time and indeed of the 18 th century, thus falling outside the scope of our d description. What finally concerns the old stoves still possessed in many houses, which formed so important a part of the equipment of the Swiss house, I have given a full account of them at another place.

In Baden with the sculptor R. Dorer is to be seen one of the most beautiful grilles from the best time of the Renaissance,
264 wrought from round rods with richly composed scrolls, that end in fancifully curved forms. Magnificent flowers, nine in number, crown the whole, that by gilding and painting has a still finer effect. Probably originally placed in the church (Königsfelden?) as enclosure of the choir.

NÄFELS and BOCKEN.

NAEFELS and BOCKEN.

If we have so far in the most favorable cases met only with single rooms, that exhibit the original condition of the decoration unchanged, we can no present two examples of completely preserved houses of that time. One is the present community house at Näfels, a building like a palace, erected in 1646 by a Col. Freuler returned home from service in the French wars, according to the popular tradition properly to receive the expected visit of Louis XIV. The king not coming, the owner ruined himself by his palace building, which now the irony of fate has degraded in part to an almshouse. The stately structure m makes itself remarkable afar by its high gable. A luxuriant Barocco portal leads into an arched vestibule and thence to a stairway, that is imposingly arranged on stone piers with rampant arches and tunnel vaults. The vaults have stucco decorations, all in the dry forms of the time; but the railings of the stairs still show Gothic tracery. Also the chapel which lacks nothing and projects externally as a bay window, has pointed windows. The upper rooms are treated with a magnificence already prepared for by the entrance. First is a room with wooden panelinm and excellent intarsias on the walls and ceiling, further adorned by a richly painted stove, that with its seat and the tile covering of the adjacent wall surfaces belongs to the largest and most pompous of Switzerland. But finally is a hall w with stuccoed window niches, stone floor and magnificent fireplace, after the French custom; but the ceiling with a paneling of inlaid work must easily belong to the noblest of its kind. Adjoining the hall is the chapel projecting as a polygon with an ornamental chandelier of wrought iron.

Not so magnificent, but scarcely less characteristic is the Bocken house. Located on a gentle slope above the left shore of lake Geneva, it dominates afar the view over the lake with its pleasant beach downwards to Zurich and beyond, upwards to the rocky peak of Glärnisch and the rugged heights of Säntis. The building with its high and projecting roof strikes the eyes afar. Its external appearance is plain, yet full of character even to the iron fixtures and the original knocker of the door, the painted window shutters and the weathercock. But in the interior is found a corner room above, that has retained its old

wooden paneling and a painted stove. Here is almost everywhere there not wanting in the paneling carefully arranged boxes and drawers as well as a little buffet with an arrangement for washing the hands. Adjoining this chamber is a larger hall with stone floor and richly stuccoed ceiling, like that in Näfels. These rooms paved with stone are likewise pleasant for hot days in summer, as the chamber furnished with stone and wood paneling afford a warm and comfortable abode in winter.

WINTERTHUR and VICINITY.

Winterthur is the chief seat of Swiss pottern, and still has a considerable number of excellent, partly green glazed and o partly brightly colored stoves to show. On the contrary the remaining part of the lod furniture has long since been sacrificed in the houses to the search for novelty in this very modern manufacturing city.

More is to be found in the vicinity still in certain places, and what has become known to me of it, will be briefly described here. First is the old mansion at Wülflingen with a well preserved chamber, that possesses an extremely ornamental, green glazed stove, entirely covered by reliefs. Also the paneling of the walls with its buffet, cupboard and boldly carved ceiling is still entirely unchanged. Frequently is read the date of 1645.

Castle Elgg is an extremely unassuming building, but which possesses two beautiful stoves of 1607 and 1668, and in several chambers is not merely the old paneling, but also still splendid hangings, tapestries and curtains of the 17 th century are preserved. Particularly a bedroom with a separate division for the bedstead enclosed by silken hangings is a delight for all painters and friends of art.

Interesting stoves are yet found on the Mörsburg (there are two green glazed, one especially ornamental), in the little castle Wyden near Andelfingen, partly green glazed and partly painted, as well as in the city hall at Bülach, where at the same time the great upper hall has a simply beautiful wooden
267 ceiling and paneling of 1673. The door enclosed by Ionic pilasters shows rich iron fixtures. A buffet with gracefully twisted little columns bears the date of 1673.

In S. Gall numerous bay windows richly carved in wood prove the comfortable conditions then already enjoyed by the flouri-

flourishing city from its commerce and industry. These works mostly already bear the stamp of the luxuriant and pompous Barocco of the 17 th century, but also the forms of the later R Rococo and pedantic. most may have originated between 1650 and 1750.

In the main street of Roschach are likewise numerous bay windows, without any elevated artistic importance as them, but on the whole an unusually picturesque view of a city of the time.

The excellent wooden buildings in which lies the centre of gravity of Swiss architecture, are so finely and effectively represented in the beautiful work of Gladbach, that it is sufficient to refer to it here.

On the other hand is one of the most splendid and noblest w works of wood carving from the most luxuriant time of the high Renaissance is to be mentioned, the finely preserved choir stalls of the abbey church at Wettingen. In our illustration (Fig. 180), we have omitted the later executed crownings in rather meager and irregular Rococo.

Chapter VII. Provinces of the upper Rhine.

When in Switzerland besides the preferably employed wood construction, the materials of masonry but exceptionally came into use, and the facades rather exhibit a strong tendency to painted decoration, then on the contrary the other regions on the upper Rhine show a general adoption od ashlar construction. Indeed there are also not wanting here half timber houses and painted facades, but the former rather belong to the customs of the village, and the latter was soon supplanted in the cities by the more monumental material. Then it occurs that here the buildings of the citizens, houses and city halls in the cities soon appear opposite princely castles, producing a greater competition also in city circles, and enriching in manifold ways the general picture of building activity.

UPPER ALSACE.

We have to commence with the buildings of upper Alsace. How primitively German is this beautiful land was already proved in the middle ages, not merely by its great poems and works 1 like master Gottfried of Strasburg's glowing love song, but also clearly by its artistic monmments. In the Romanesque time its churches by their plans and treatment belong to the great German school of architecture of the upper Rhine. But more decisive was the position, which Alsace assumed in the 13 th century against the Gothic penetrations from France. While at other places then in Germany were adopted the new construction, also the Frenchform of plan with choir aisle and chevet of chapels, for example that in Cologne cathedral lead to a complete
269 imitation of the choir of the cathedral of Amiens, but Alsace
270 and Lorraine with an almost obstinate strength maintained the strictly German form of ground plan, in spite of the acceptance of the foreign construction and decorative forms, particularly of the choir, and no church building in Alsace and Lorraine e exhibits the French plan, not excepting the cathedrals of Metz and of Toul. Also in the architecture lies the boundary of the two nations at the western border of Lorraine, and the buildigs of Champagne are the first to adopt the French plan. And what can be more German than at the end of the middle ages the creations of the excellent Colmar master M. Schön!

The same condition is also now found in the epoch of the Ren-

Renaissance. The masters in Strasburg always have something of the character of the old German lodges and constantly remain in animated relations with Germany. At the end of the 16 th century it is W. Dietterlein, who is called to Stuttgart and there publishes his influential work with copper plates, and still in the beginning of the succeeding century G. Riedinger builds for the archbishop of Maintz the palace at Aschaffenburg. Also the character of the buildings in Alsace is entirely German. The preference for painted facades is shared by Alsace w with the other provinces of upper Germany. The composition of the facades as narrow mediaeval buildings with steeply rising gables, the treatment of these gables, the use of bay windows, all that indicates the German conception. Even the ornament w with its Barocco peculiarities refers to Germany. The political relations of the country, which by its isolation did not permit a permanent rule to occur, was then the occasion that here no princely castle architecture developed, but instead were the buildings of the citizens, the houses and city halls in the c cities were adorned by preference. This again recalls the conditions in German Switzerland, with which the people of Alsace were allied by race and were in part also politically connected.

The beautiful country, which then participated in the first line in the intellectual life of the time, also established t this activity by the early introduction of the Renaissance. In Ensisheim, that was of importance as the seat of Austrian rule, the city hall is important and a picturesque structure of 1535, with two wings joining at a right angle and encloses the corner of the market place, with a stately polygonal stairway hall in the reentrant angle. The longer of the two wings is arranged in the ground story as an open rectangular hall on strong piers, that opens with simply treated pointed arches and a single round arch next the main street. The hall is covered by G Gothic net vaults. Over it in the upper story is the great hall. The division of the facade occurs by simple pilasters, which are fluted in the upper story and between them are slender candelabra columns, that are arranged above the crowns of the arches of the arcade. Triply grouped windows with Gothic mouldings, the middle one being always somewhat higher, open the separate wall panels. On the main part next the street projects

an ornamental balcony in Gothic form. The building also shows throughout the mixture of mediaeval and modern elements. Opposite the city hall lies the inn zur Krone, an elegantly executed gabled building of the late time dated 1610 (Fig. 99). This facade belongs to the later time of the century, is adorned by a magnificent bay window at the middle, which is covered on all surfaces by finely treated ornament, that imitates stamped leather decorations. The high gable decorated by volutes completes the characteristic German stamp of the facade. It is remarkable again for this late time, that the railing that crowns the bay window still has the forms of Gothic tracery.

An interesting house is seen at Schlettstadt in Strasburg st. No. 18, according to the evidence of the Latin inscription on the bay window, erected in 1545 by the city architect at that time, S. Ziegler, or rather "restored with a better facade". Likewise here appears some Gothic details, but predominant are the forms of the Renaissance. The enthusiasm for classical antijuity, that here was strongly manifested by the then famous learned school, is shown by the inscription on the cornice of the upper story:- "Dedicated to the ancient Architects". For the pilasters contained the unfortunately destroyed medallion heads of ancient architects and mathematicians. The name of Archimides is still legible. A later gabled building of 1615 is the house belonging to the Protestant church, likewise characterized by a two story bay window. In Kaisersberg is noticed tasteless beginnings of the Renaissance on a great house with two gables of 1521. A smaller house with Barocco gable bears the date of 1616 and the name of the architect, J. Volrhat. There are also many attractive half timber houses, among them being a specially interesting one of 1594. Beside the church is a stately building, indeed formerly the city hall with two wide round arched portals, a stair tower and a bay window, dated 1604, and beside this is the following verse:-

"To the holy empire is this house
Built in praise and honor,
Therein true justice
Will be given at every time".

272 In Rappoldsweiler a fountain of 1536 exhibits in dry forms the new style still mixed with Gothic. Rufach has not far from

the church a well with two strongly dimensioned Doric piers in the developed Renaissance, from 1579.

One of the most stately monuments is the city hall at Mühlhausen. The city already raised itself in the 13 th century to independent importance, and in 1273 was elevated by emperor Rudolph to be a free imperial city. In the feuds of the 15 th century with the robber nobles it became allied with the adjacent Swiss cantons, and was able to maintain its neutrality for a long time in the wars of the empire against France. A c city hall erected in 1431 after the model of the guildhall at Basle was destroyed by fire in 1551, but already in the following year was erected on the same site the existing building, probably with the extensive use of the old foundations. There is read on the facade the date of 1552. We give in Fig. 131 an illustration from an excellent photograph by Braun, and it had its longer side next the market place, with a high roof ornamented by glazed tiles. The irregular subdivision, the form and grouping of the windows with the pointed arched portal of the ground story recall the mediaeval conception, and the buildings of the neighboring Basle by their particular form. A double f flight of steps with a protecting roof resting on Renaissance columns leads to the principal story. The irregularity of the facade that in itself is of less architectural importance, is compensated in a happy manner by complete painting, and even elevated to artistic importance. The painted ashlars of the g ground story give a quiet basis, the windows are crowned by painted festoons of leaves, gables and volutes, and on the principal story by an also painted colonnade and balustrade is opened a deep portico, that is animated at each end by female figures. In scriptions designate them as Vigilance and Prudence. The upper story has between the windows niches with the figures od the four cardinal virtues. The painter has troubled himself little about the lower division, and yet the effect is harmonious.

The author of these frescos was master c. Vacksterffer from Golmar, who by the existing contract of Sept. 10, 1552, not m merely to paint both gable walls and the facade, but to adorn the rear wall of he "great hall"by a fine history, and that all is to be as stated in the document,"in the most truly art-


artistic and richest with the finest colors should be carefully prepared and completed, so that it may ever honor and be useful to the city". As payment he received for himself and his associates free board and 200 guldens. But for this me must purchase at his own cost all colors and gold "and whatever else was required," and do it all with good vivid colors. The arms of the confederated Swiss places, which also decorate the facade must be removed when Mühlhausen was incorporated in the French republic, to effeca this memory in its history. The paintings were restored several times and last in 1846, with intelligence and respect. Originally the effect must have been even more s splendid, and the honest master from Colmar did not spare the gold, for M. De Montaigne in his gourney in 1580 terms the building "a magnificent and entirely gilded palace", An addition to the right gable end in 1510 contains the archives. The entire structure externally and internally is ornamented by proverbs according to the custom of the time, which chiefly relate to the care for justice. Thus one reads over the entrance :- "Not so much for fortification as for fighting for the laws". "One kind of law is among you, for the stranger as for the native". On entering one passes into a great anteroom, as in all our old city halls. In the council hall itself several glass paintings recall the old alliance with Basle, Solothurn and Berne. Likewise the arcs of the Swiss cantons and the oath on the Rütli are represented in mural paintings. With this is a brief rhymed chronicle of the city. Thus the building is substantially still a faithful picture of the time that erected it.

Colmar possesses several excellent citizens' houses from the 16 th century, partly arranged for painting, but also partly constructed in bold ashlar masonry. One of the earliest and m most beautiful is that represented in our Fig. 132. As a corner house it is marked by a bay window placed diagonally, which w with its medallions and members bears the charcater of the early Renaissance. The arrangement and enclosure of the windows as well as the entrance with a segmental arch still recalls the middle ages. Extremely effective is the wooden gallery of the upper storw projecting on massive corbels with its carved posts and ornamental railings. But first of all the facade with its rich and fully colosed paintings receives a gayer expression,

though these indeed are partly destroyed. The subjects seem to be taken from the Old Testament, while on the bay window are placed figures of the Virtues. On the lower frieze is read the date of 1577, but the building itself came from an earlier time, as proved by the date of 1538 on the wall of the bay window.
275 Also another facade is allied to the before mentioned house zur Krone in Ensisheim, and has been preserved in Colmar, since in general the city of M. Schön has retained the image of an old German city more than any other in Alsace.

Meanwhile in Originality and beauty all other buildings are surpassed by a house lying opposite the south side of church S. Martin, on whose little and still Gothic side doorway is read the date of 1575. The climax of the otherwise simple facade (Fig. 133 is however formed by the low main portal with its lfuted Doric columns and the bay window expanding above like a balcony. The original plan of this, the magnificent ornamentation by corinthian columns and finely wrought masks enclosed by rolled cartouches, lend to it a high value. The lower frieze likewise consists of masks. The figures are here treated with great skill.

LOWER ALSACE.

In no other province of Germany is shown during the 15 th and 16 th centuries a greater power and richness of intellectual life than in lower Alsace. Already in 145_ was opened a learned school in Schlettstadt by La Dringenberg, from which came a number of sound humanists. Soon thereafter Strasburg also founded its school, and became for a long time the centre of a truly learned activity. No less was this furthered by the invention of the art of printing, which is known to have made its appearance there by Gutenberg, and then was further developed by J. Mentelin and others and was cultivated. In general, as long as the German spirit ruled in Alsace, the higher cultured life remained in bloom there. First with the suppression of German nationality by the powerful French spirit was this stunted and withered. The extremely animated activity of the Strasburg printers of books had no less a promotigng effect on the formative arts, and in the first half of the 16 th century a number of excellent artists were there busied especially on drawings for woodcutu. As architects about the end of this epoch

we not only come to know Riedinger, the builder of the palace of Aschaffenburg, and W. Dietterlein, also busied as a painter, but especially D. Speckle, who became prominent as an architect, namely in fortification. Born in 1538, he first learned pattern cutting and embroidery on silk, traveled in different lands t till he came to Vienna, where the imperial architect Solizer became acquainted with him and instructed him in Fortification. Appointed by Maximilian II and archduke Ferdinand as their overseerof the arsenal, he returned to Strasburg in 1574, made a wooden model of the city and was appointed city architect. His before mentioned work on fortification enjoyed high consideration for a long time. Already he had conducted for duke Albert of Bavaria the fortification of Ingolstadt, and many other princes and cities depended on his counsel. Also he planned f fortifications in Strasburg and erected the city hall about 1585, later serving as exchange and now as post office. Died in 1589.

277 Strasburg possesses but few remains of the architecture of that time. To the earlier epoch belongs the Frauenhaus near the minster. Still substantially Gothic, both in plan as in artistic treatment of forms, it is particularly distinguished by the beautiful winding stair. This is also principally late Gothic, the rounds are partly treated as knotty branches, but t
278 the supporting columns have Renaissance forms. Also the hall in the ground story, that now serves for the collection of models, contains very peculiarly treated Ionic columns with acanthus leaves on the capitals. The ceiling is partly formed by a Gothic net vault, partly by a wooden ceiling likewise treated in mediaeval forms. The decorative painting of the walls, of which remains yet exist, again exhibits Renaissance motives.

To the developed late Renaissance belongs the before mentioned former city hall erected by D. Speckle, unfortunately destroyed in great part at the beginning of our century (19), and particularly deprived of its magnificent winding stair. This architecture corresponds to that of the Frederick building of Heidelberg, and is yet an important remnant from that time (Fig. 134). Besides there is seen a half timber house with bay window and carvings from the end of the 16 th century in the Schneidergraben. Otherwise in Strasburg nearly everything

old has been replaced by later rebuildings.

More abounding is little Oberehnheim south from Roheim. First here on the city hall, that bears the date of 1523, very early occurs the Renaissance, indeed strongly mixed with gothic forms. Only the left wing is old, the rest with the middle building being modernized. In the windows is late Gothic branch work, before the principal story is a balcony with late Gothic traceryin railings, but its great corbels decorated by heads have Renaissance forms. Then on the market place opposite the side facade of the cathedral is the old granary, a half timber structure of 1554. Likewise here still dominates the middle ages, the gable and next the place has a gate with pointed arch, over it and before the middle window being a balustrade in late Gothic tracery, but then the arms with the imperial eagle within a Renaissance border. Further at the market is a fountain beneath the bay window of a house; open porch with two Renaissance pilasters next the street, in the third story a bay window with plain pilasters, the fourth story ending with a late Gothic b balustrade. Finally an ornamental well of 1579 in the street that leads to the city hall. The circular stone curb has two rows of coffers with leaf ornament. This wall supports three Corinthian columns, whose stumpy shafts are richly decorated on the lower part. Above the capitals broad consoles develop as in wood construction to bear a low architrave. A low stone dome of curved profile is characterized inside by a Gothic ribbed vault, and crowns the little original building. In the weathercock on its apex is read the date of 1579.

An important building is then possessed by Molsheim in its meat market. The stately and picturesque building exhibits an uncommonly effective design. The long principal facade with its high gable roof toward the market place, like the city hall in Mühlhausen has a double flight of steps with Gothic tracery railings. Above its landing extends a tower supported by two squat piers with Ionic capitals. On the tower is a clock with sculptures and the date of 1607, that perhaps only relates to this rather Barocco addition. Still more effective is the building by its narrow gable facade with its high gables in three stories subdivided by fluted pilasters. The lower story of the gable facade has a portico with three round arches.

Above this projects on massive corbels a heavier Renaissance form of balcony, which is continued around the corner and ends on the principal facade. Likewise this has railings of late Gotnic tracery. On the front gable is read the inscription:- "Lucretia. Roma. Marcus". Thus were here formerly mural paintings of this purport.

An ornamental corner house of 1550 is then in Weissenburg, just west from the monastery church and outside the old walls. The doorway exhibits late Gothic branch work, but is enclosed by Renaissance pilasters. At the angle of the house is developed very elegantly a bay window of red sandstone above a column, with medallion heads and finely ornamented flanking pilasters. Moreover there is an unusually elegant half timber house above a stone ground storw, the upper story decorated most ornamentally, while the separate windows and the corbelled bay window are magnificently enclosed by carved borders and candelabra c columns ornamented by foliage. The little building of 1599 belongs to the most elegant examples of the wooden architecture of the upper Rhine.

On the main street of Zabern is an ornamental half timber h house with a triangular bay window. The house door still has the Gothic ogee arch, but the bay window is supported by a Tuscan column, while the carved work is in great part already very Barocco. The house twice bears the date of 1605, under the bay window and over the door. A proof how late also here, corresponding to the general German custom, half timber construction and certain Gothic peculiarities were retained. On the old castle in Zabern is still seen a handsome Renaissance portal on the stairway.tower.

Finally on the way from Niedeck to Maursmünster is the picturesque castle of Birkenwald. It has two decorated portals, one with the date of 1562. At the north side lies a great balcony between round towers, such as repeatedly occurs in Alsace.

280 BADEN.

A substantially different development is taken by the Renaissance in the regions, that today belong to the grand duchy of Baden. Here is no city commonwealth, and also it is far removed from the importance of the flourishing cities of Alsace, particularly Strasburg. On the other hand the princely families set-

settled in the country, especially the margraves of Baden-Baden and Baden-Durlach cultivated architecture by the arrangement and equipment of palaces in which the love of the time for magnificence is expressed. Beside them the citizens' buildings of the cities receded to the second line. Yet it could not fail for the influence of the princely buildings also to lend a more splendid form to the undertakings of the citizens.

We commence with the palace of Gottesau near Carlsruhe. In the middle ages a monastery was here, in the place of which margrave Charles II v. Baden-Durlach erected in 1553 the still existing palace, which was enlarged in 1588 by his son, margrave Ernest Frederick and more richly furnished. In the French robber wars under Louis XIV it was devastated and burned, but was again rebuilt by margrave Charles William, yet was damaged by a conflagration in 1736. However all these devastations fortunately left the masonry standing, so that in 1740 a thorough rebuilding chiefly affected the interior. At this opportunity the towers received the existing domes instead of the former pointed roofs. At present the building has sunk to a barrack, and thus reflects in its three different purposes the principal tendencies of the culture epochs of the middle ages, the Renaissance time and the present day. For in our days the castles of the 16 th century mostly have to serve no other purpose than as barracks, factories or --- prisons for convicts.

The interior of palace Gottesau has been so changed by its use, that the original arrangement and the formerly rich equipment have disappeared to the last remnant. On the contrary the exterior (Fig. 135) still gives substantially the image of the original design. The four round towers at the angles with their curved and formerly symmetrical roofs, to which is added a fifth at the middle of the main facade, lend to the building an unusually picturesque expression. Simple Doric pilasters subdivide throughout both lower stories, while the third story on the higher towers exhibits Ionic pilasters. Very interesting are then the window walls enclosed by segmental arches, which effectively subdivide the entire building. The treatment of the forms in itself, however simple it appears, does not lack a well calculated gradation. The lower pilasters are tolerably dry and have strongly swelled shafts; the upper are more finely

drawn. The windows are enclosed by pilasters, divided by a cenral mullion and end with an entablature and crowning gable, likewise showing a well conceived gradation. At the ground story they are boldly rusticated, on the second story have a finer ashlar treatment, and wesy elegant ornaments in the third story. The same gradation is true of all other members, the arches w with their keystones and mouldings. The general effect is enhanced by the harmony of color resulting from the different materials. All cornices, enclosures, capitals and bases are of red sandstone, all other members being of gray sandstone, the surfaces are plastered and partly animated by painted ashlars.

If Gottesau presents the view of a structure erected at one gush,on the contrary the palace at Baden exhibits a form gradually produced at different epochs. Since the history of the has found an exhaustive description from the learned side, I give here only the essentials of it. After in the early middle ages the old castle was arranged as a fortress on a tolerably steep height, the margraves erected probably already in the 14 th century on the mountain plateau rising directly above the city a new castle, which was again enlarged by margrave Jacob about the middle of the 15 th century. Remains of massive substructures however prove, that the Romans already had selected this point, that dominated the narrow valley and protected the warm springs, and had arranged the vast terminal plateau. The buildings of margrave Jacob were then further extended by one of the noblest princes of the land, margrave Christopher, who made his residence there in 1479. From the new castle was dated the charter given in 1510, that he gave to the city of Baden with a police regulation "for foreigners to bathe here for their needs or benefit of their lives". All these buildings, especially the main entrance (at A in our plan, Fig. 136), the rectangular tower Q at the north side, the western and northern enclosures at T, S and N still belong to it and bear the forms of the late middle ages. Many additions and alterations occurred under margrave Philip I, so that the building then already had a considerable extent, but also as usual for mediaeval castles acquired an irregular and complicated form . Fixed proofs of these building periods are particularly the arms of margrave Christopher and of his wife on the keyst-

keystone of the gateway vault, and the beautifully executed arms of Baden-Sponheim over the gate, whose date of 1530 indicates the time of margrave Philip I. Also the crowning of the northern tower, then serving as archives and with the adjacent parts bore the name of the "old chancery", bears the date of 1529. Whether the date of 1516 found on an old drawing is authentic must be subject to some doubt, for the architecture connected therewith exhibits such a developed Renaissance, as scarcely conceivable then in Germany.

Only so much can be fixed with certainty, that alterations of the oblique and complex mediaeval castle into a clearly conceived modern palace design were made in the time of margrave Philip II. Yet while after his father's death in 1569, he was
223 brought up as a youth in Munich, the administrator count Otto
224 v. Schwarzenburg commenced the rebuilding. But the execution was entrusted to the stonemason K. Weinhart from Benedictbeurn, who is named as princely upper master and foreman, and who had already erected "stately works" in Regensburg and Munich. We know nothing more of this master, than that in 1582 on a call to his earlier works he acquired a position as foreman for the city of Strasburg. The inquiries made by the council stated t that he had erected the palace at Baden from the foundations, but was "a strong papist". Yet in hope that "the buildings he would erect would not be papistical", the ruler decided to give him the office. The affair failed however, since Weinhart broke off the negotiations.

The problem of the master first of all consisted in this, t that retaining as far as possible the buildings enclosing the great court of the castle, which now comprise at S the stables, at T dwellings of servants, and V the coach house, to erect the master's residence at the east side of the court. With correct tact he placed the new building at right angles to the building O lying in the middle of the court, which was an old service building containing the vast cellar beneath it. By the northern wing P containing the kitchen and its accessory rooms was produced the connection with the arcade N, that is repeated in the upper story. The plan of these northern parts was also so arranged for the defense, that its long extent could be swept by two projections of the building. Let us now turn to the

principal building. This forms a rectangle 235 ft. long and 80 ft. deep, at the right covered by a stair tower, at the left partly by the connecting gallery. In the plan of the vestibule C and the stairs connected therewith the master was restricted by regard to an earlier winding stair; but also by regard to the building O in the court that must have determined him to locate its entrance somewhat to the right of the main axis. T The arched vestibule C with the imposing width of 26 ft. was sufficiently lighted by the portal and the window placed beside it, and is cut at a right angle to the long and likewise vaulted corridor E, which receives its light at both ends through coupled windows. Thus the outer plan is divided in four nearly equal independent groups, whose internal arrangements are varied according to the special requirements. At left of
285 the entrance one passes into the hall L, that like the other rooms of the ground story is covered by depressed cross vaults. With a width of 22 ft. it measures 62 ft long, for the partition indicated on our illustration is a later addition. The close connection with the kitchen easily allows the former dining hall to be recognized in this stately room. The adjacent hall M is 34 ft. long and served as a serving room and a dining room for the attendants.

The portion at right of the entrance has two larger rooms I and H with a smaller one between them. By the projecting winding stair this part is in connection with that lying over it, and at the same time has its independent exit to the court. Thus it was an enclosed little residence, such as we generally find in the French chateaus of that time. The portion lying opposite and beyond the corridor E contains the chapel F, in which is placed a gallery for the princely family on two strong Ionic columns. In order to obtain within the story the necessary height, the architect must lower the floor, so that one descends 5 steps into the chapel. At the east side projects a polygonal altar apse, and at the south adjoins the chapel an anteroom, that is connected with the terrace by a winding stair, by doors with the corridor E and the great corner room G. The fourth portion is divided into five chambers of unequal size, 13 to 20 ft. wide and 22 ft. deep, only the middle one having no entrance from the corridor. In the first room K is seen in

the wall a semicircular masonrw niche, that perhaps contained a fountain for washing.

Into the upper story (Fig. 137) one passes by the stately winding stair B, which at one side leads to a living apartment like that in the ground story, while at the north side again a larger hall E adjoins that by a passage at right angles to the main corridor C is connected with the gallery F, a service stair and the adjacent building in the court. The southeast portion of this story contains a single state hall D 74 ft. long. In the original distribution of the castle the great main hall likewise occupied the entire southeast part of the second story, but by taking in the corridor was increased to 42 ft. wide and 32 ft. long with a height of only 24 ft.

Of the other parts of the castle it only remains to state, that at P (Fig. 136) is found the great kitchen covered by cr-
286 oss vaults on rusticated piers, that is adjoined by two little irregular rooms. Then follows at Q the still mediaeval tower, that formerly contained the archives, and at R is a series of service dwellings built later. The stables are at S, other service dwellings being in the southern part of the west wing T, the coach house being finally arranged in the spacious hall V with piers in the south wing. Hhe grand and very carefully arranged subterranean cellars and vaults prepared for concealment, that extend beneath the main building, are to be passed over in the artistic consideration, however great interest they may possess. A careful representation of them is to be found in Krieg.

The artistic treatment of the exterior is unusually simple. The architect has relied upon the quiet and grand lines, that the whole must form in its new combinations. certainly must o one now hold, that the original enclosures of the windows on the principal facade disappeared after the devastation by the French, which now materially influences the expression. Seen from afar the castle is imposing by the great horizontal lines of the terrace with its substructures, and of the long southern wing with its double series of arches. Entering the court, then is obtained the impression of the great and quiet mass of the main building, adjoined at the left by the connecting gallerv with its boldly treated colonnades, twice as many in the upper as in the lower story. These colonnades with their finely fluted

columns elegantly executed in red sandstone, are the most graceful portion of the external architecture. The lower colonnade opens to the kitchen by a portal decorated by beautiful arms. Beside the portal two low and broad openings like windows break through the inner wall. These windows have an original treatment, and served for issuing food to the inferior attendants of the court as well as to the poor. Their side jambs are under the richly membered cornice resting on lions' heads and decorated by kitchen apparatus suspended like trophies, that are as prettily arranged as finely executed. They recall certain decorations found in the works of the contemporary Dietterlein. The trophies of culinary technics as well as the other parts of this elegantly treated hall are handled with a preference, that recalls to us the customs of those carousing times.

At the right side of the court extends in very plain treatment the one story portico on broad piers, now utilized as a coach house. Each pier is opened by a great niche with a smaller one over it; the latter being intended for busts and the former for statues, which are indeed wanting. The principal building has in the ground story and in both upper stories plainly treated windows, whose originally richer enclosures were removed from the building after its devastation by the French in the year 1689. Now the portal alone exhibits a richer enclosure by two coupled Doric columns, whose shafts have rustication. The Doric entablature is crowned by two little side gables with a higher addition at the middle, that bears the arms of Baden flanked by volutes. The general effect of the portal is extremely stately. Above the portal structure the roof is characterized by a projecting gable ornamented by volutes.

A richer ornamentation was in part in the interior, although this mostly disappeared or was replaced by modern restorations. Very elegant are first the ribs, keystones and consoles of the cross vaults, which cover the vestibule, corridor and stair h hall, and lend to those parts an unusually distinguished stamp. Then the doors in the great vestibule at the right and left h have beautiful enclosures, on whose caps the shield of arms of Baden is supported bya lion and a griffin. These are however later additions from the time of margrave William (d. 1677). Very rich but also Barocco is the doorway from the passage

leading into the chapel, decorated by all sorts of volutes and with a surface ornament, that imitates rolled and forged bands. The upper addition is no less Barocco and contains in a rich frame a well executed bust of Christ in relief. The chapel itself is adorned by slight frescos of the end of the 17 th century, when under margrave William and his wife Sibylla Augusta after 1697 the restoration of the palace from the devastations of the French was commenced. From the earlier time of the 17 th century on the contrary dates the rich decoration of the five northeast rooms and of the dining room for the servants, vestiges of which can still be perceived. Male and female caryatids holding oval frames support a strongly projecting cornice, on which rest figures like dolphins, that again hold rich frames. These were intended partly for mirrors and partly for paintings. The cross vault is ornamented by festoons of leaves in stucco. The whole originally obtained its full effect by colors and gold. In the second room the decoration is still richer and at the same time is better preserved. Columns and pilasters of gypsum marble with gilded bases and capitals bear bold cornices, from which rise the vault ribs decorated by festoons of leaves. On the walls are placed frames for pictures, all in stucco with rich gilding. The four compartments of the blue cross vault with gold stars are adorned by medallions, that in little frescos contain the stories of the loves of Jupiter. On one of them could be read at the beginning of our (19 th) century "Baden species". By the fire of 1689 these were destroyed excepting three. The third room also exhibits a similar arrangement with stucco and gilding. The dark red w walls have oval niches enclosed by gilded flower scrolls with the painted busts of margrave Willian and his sons. The floor of Italian gypsum marble shows several shields of arms, that indicate margrave Frederick V and his wife Barbara v. Wurtemberg. Thus the entire ornamentation of these rooms belongs in the beginning of the 17 th century. Also both of the remaining rooms, as well as the dining hall contain remains of similar decorations.

On the other hand there have remained in the two upper stories no vestiges of the original ornamentation. Only from the description by a contemporary, the Jesuit father Gaman do we

know the magnificent treatment of the great hall in the second story. Its mirror vault was adorned in 1579 with frescos by T. Stimmer, in which according to custom of the time allegory played a great part. The walls were ornamented by portraits of the princes of the family of Baden in more than life size, and beneath them extended a frieze with the busts of German emperors. To these were added also representations of the months and signs of the zodiac with corresponding Latin and Greek verses. At one end of the hall projected an octagonal bay recess, that formed the crown of the lower altar niche of the chapel. It was likewise adorned by mural paintings by Stimmer. Certainly already strongly mannered in the drawing, the whole must have made a magnificent general decorative impression.

On the east front of the castle adjoins a high terrace, whose projecting apex bears a circlular pavilion, to which the French have given the absurd name of "Dagobert's tower". This pavilion is supported by piers and is covered by a stone dome, contains a winding stair, that led down to the formerly adjacent prison. This little domed building, that was richly painted internally and externally, was ornamented by little statues in niches, is one of the most precious jewels of the German Renaissance, and gives all honor to master Weinhart. The elegant columns, the piers with the ornamental niches, the perforated dome with its little lantern, the marked and also refined division of the surfaces, the elegant treatment of all architectural forms give 290 to this little building internally and externally a charm, characteristic of very few monuments of the German Renaissance. On the further eastern projection of the terrace in the course of the 17 th century was arranged the magnificent garden, which so gracefully surrounds the castle by its great trees and ornamental plants. On an old drawing of 1581 it is not yet seen; but one notes on that the earlier arrangement and distribution of the windows of the main building, which is now but partly preserved; membering by cross bars, triple in the larger windows, double in the smaller, above being an arched cap with oval upper window. The present condition of the castle is due to e grand duke Leopold after the devastation by the French in 1689 had laid this building in ashes, who from 1843 to 1847 had it worthily restored by architectural councillor Fischer. But to

the old equipment still belong the magnificent gargoyles on the front and rear facades, with the richly ltreated wrought iron supporting rods.

Valuable monuments of the Renaissance are then afforded in the monastery church by the tombs of the princes of Baden. Still very undeveloped appears the style in the monument of Jacob II, a son of margrave Christopher I, who died as archbishop of Treves in 1511, and whose tomb was transferred here from a church in Treves. Even the original monument of Philip II, executed in 1537 by master Christopher of Urach, betrays a mixture of Gothic elements with the forms of the new style. On the contrary the epitaphs of margrave Bernhard III deceased in 1536 is executed in such a developed Renaissance form, that it certainly could only have originated a generation after the death of the deceased. To the same time belongs the simpler though tasteful monument, which was erected to margrave Philibert, who fell at Moncontour in 1569, the son of Bernhard and his wife Mechthild v. Bavaria. Both parents are seen in an elegantly e enclosed niche kneeling before a crucifix. These two tombs were probably erected under margrave Philip II, the builder of the castle. The latter himself died in 1588 and then probably first in the beginning of the 17 th century received his epitaph, on which suddenly appears an entirely different, more severe and then in details an already Barocco treatment.

A graceful ornamental work is the fountain in the court of the monastery of Lichtenthal of the year 1602, that allows an effectively treated column with a statue of the Virgin to rise from the octagonal basin. An extremely interesting work of 1549 is the fountain in Ettlingen, now placed before the castle there, which on the effectively membered Corinthian frieze bears the dry figure of a harlequin. Before him crouches a figure that prepares to receive from him the expected blow. It bears a tablet with the inscription:-

"Leave me not despised,
Think the world's wisdom and show
Is despised folly before God."

In the castle court there is then seen another fountain, constructed with a richly decorated and enclosed niche, from which a dolphin spirst water into a basin (Fig. 138). The forms indi-

indicate the epoch of the late Renaissance.

Only unimportant are the remains that have been preserved in Bruchsal, and even the little existing only as by a miracle e escaped the triple burnings of the city by the French. It is limited to a little Renaissance portal on the stair hall of a private house of 1552, as stated by the inscription over the portal. Rich pilasters enclose it; above it is a panel with two elegantly enclosed shields of arms; the crowning of the w whole is a semicircle with shell ornament in the sense of the ealry Renaissance. Further sideways is placed a tablet, which states that in 1562 Christopher v. Minchingen, provost at Spires, purchased this house for 1300 gulden from nobles of Trosten, George and H. Eytel Spälten of Sulzburg. The frequently repeated destructions have otherwise almost entirely destroyed the vestiges of the rich culture in this region, and even left to us as a ruin the castle at Heidelberg to be treated later.

Gernsbach possesses in its city hall (Fig. 139) a small but characteristic and richly executed example of the architecture of the end of our epoch. The location of the building at the corner of two not even wide streets must lead to a narrow and compact structure, that is energetically expressed in the side gable adorned with volutes and obelisks, and is echoed in the richly decorated polygonal bay window at the corner. The dry portal with its Doric columns and volute crowning, the windows with perforated gables, the roof dormer finally with its widely projecting volutes are elements of a strongly expressed Barocco, that agrees with the date of 1617 in the portal. In the interior is found a winding stair of mediaeval construction with G Gothic members on the portal. Also the doorway of the upper hall shows an architrave with Gothic mouldings, although it has an enclosure by Corinthian columns and richly ornamented entablature. The lower part of the shafts of the columns has Barocco flat ornament like the pedestals, and on the lintel of the door is read the date of 1613.

Some others have remained in Freiburg in Breisgau. Here also Gothic remained in power quite a long time. On a house in Franciscan st. is seen an original Gothic bay window of 1516, built out as a canopy above the portal. At the city hall is found of the same time a winding stair with Gothic mouldings. Also the

columns on which it rests have mediaeval forms. Above is read on a Renaissance shield the date of 1558. The lower vestibule has a horizontal wooden ceiling, that rests on originally treated Renaissance columns of sandstone. In the court is found a flight of steps, whose railing again shows the vesicas of the late Gothic style. Likewise the little lower columns still have mediaeval forms, while the upper ones that support the r roof or the steps are treated in the Renaissance style. On the balustrade is read 1552. But still longer both styles remain in use directly beside each other, for the Renaissance portal of the facade bears the date of 1558, and a smaller Gothic portal has that of 1557. In the upper story is found a doorway in stiff Renaissance forms, but with Gothic membering and the date of 1559. Then a richer portal of the same kind.

Beside the city hall lies the old building of the university, a picturesque building with wings connected by a wall crowned by battlements. This is the same building that on Jan. 18, 1579, which as the "newly built college" was accepted among the since "freed" houses of the university. At both angles are diagonally placed rectangular bay windows with reliefs. The portal in developed Renaissance and with portrait medallions bears the date of 1580. In the court is read 1581 on a buttress. To the same time evidently belongs the handsome late Gothic portal to the winding stair. The latter rests on columns, all is in late Gothic forms.

Then the vestibule at the southern transept of the minster deserves mention as an ornamental and richly executed structure of this epoch. It consists of three cross vaults that rest on four piers. Elegantly treated Corinthian columns are placed before the piers, their very slender shafts being richly ornamented on their lower part. Strong consoles at the crowns of the arches form the supports of the strongly projecting entablature. The balustrade that surrounds the platform is yet in the spirit of the Gothic with sportive open tracery. Over the entire surfaces of the upper part is extended a delicately executed decoration in the most delicate relief,of linen scrolls of late Renaissance. Concerning the date of erection, on the east side is given the date of 1620. In the interior of the southern and northern transepts, the galleries with their fluted Corinthian

columns and the elegant ornamentation exhibit the style of the same time. Like that of the vestibule, the balustrade still has the Gothic vesicas.

Finally an important building is the house in Kaiser st. now used as post office, which the cathedral chapter of Basle caused to be erected in 1553 for the bishop, who emigrated on account of the Reformation. The facade has a simple portal with Ionic pilasters and Barocco cap, larger and smaller bay windows, then in the upper story three rich niches with statues of the Madonna, of the emperor Henry and of a bishop S. Pantalus. At the left in the court is a winding stair with an extremely rich portal, on the left wing being a tablet with the dedicatory inscription. Into the lobby is then a side entrance,closed by a beautiful iron grille.

Unusually early the new style became dominant in Constance, and indeed the form treatment of the Renaissance already occurring here in the second decade of the 16 th century has such a relation with Holbein's conception, that it might be attributed to an influence acting from Basle. First comes in consideration here the stone choir termination in Münster, a work t that in its leaf ornamentation and figure parts exhibits a sparkling fullness of life. Doubtless this originated at the same time as the organ, that bears the date of 1518, and exhibits wood carving of allied beauty and equally original power of design. We perhaps have to do here with works of the same workshop, from which came the ornaments in church S. John at Schaffhausen described on page 258 above.

Particularly charming was formed the Renaissance on the present city hall. From 1437 to 1549 here stood the guildhall of the weavers; from then until 1592 it was the site of the Latin school and was then rebuilt as the city chancery. The date of 1592 is read several times, so that the existing building, which was restored after 1863 and adorned by frescos substantially dates from the end of the 16 th century. The facade next the
295 street is divided into two gables of unequal height and width, which with members curved outward and inward, but without additions, are massively and yet boldly profiled. The windows are grouped in pairs and threes with dry columns and deeply sunk joints on the round arches, recalling in their treatment almost

the Romanesque style, but their architraves like those of the gable are decorated by flat ornaments after the style of metal overlays. The whole is quite clever and effective. Also the o portal is simple and covered by a round arch with a magnificent wrought iron grille in the tympanum. A broad driveway with cross vaults on half enclosed dry columns with little figure decorations on the low capitals, leads into the court. The remaining room in the ground story consists of a single great hall with cross vaults on plain piers.

In the court is found in the front angle at the left a round tower with winding stair; two similar towers enclose the rear wing (Fig. 140), that on the left is used above as a bay window room, while that on the right contains a winding stair treated in Gothic. The architecture of these parts corresponds to that on the front facade. Traces of mural paintings indicate a richer former decoration. The portal of the stair has on its pilasters handsome though rather stumpy ornaments of the date of 1592. In the upper story a corridor leads to a hall with a fine old wooden ceiling divided by a wooden girder. The surface of the ceiling has little square panels with golden rosettes on blue grounds. A handsome sandstone fireplace, formerly in the corridor, is adorned by cupids and other ornaments with rather heavier treatment. In the bay window appear vestiges of old m mural paintings. The entrance into the hall is enclosed by an elegant Renaissance portal with ornamentally decorated pilasters. The arrtactive building makes an unusually satisfactory impression by the careful preservation and equipment, that the municipality has devoted to it. The back of the rear building, to which one passes through a gateway, likewise has grouped windows with simple architraves, that partly have boldly treated iron gratings. Here in animated forms, namely fancifully curved hermes as enclosures of the windows. Moreover in the entire decoration of the building the figures are tolerable few, as a rule in German works.

Besides Constance has only on the upper market a private house with high gable wall, the gable curved very wildly in Barocco and not even worthy. The artistic smith's works of the time exhibit several richly treated grilles in the wide chapels of the minster.

Then Ueberlingen possesses in the portal of the chancery building represented in Fig. 87 an elegant work of the developed Renaissance. The Barocco overloaded show altars of the church there were previously mentioned on page 235 (Fig. 97 on p. 203).

HEILIGENBERG.

In this southern part of the land we now have to consider a very stately castle from the end od the ipoch. On one of the last and highest spurs of the Swabian Jura rises the imposing structure of the castle of Heiligenberg, about three hours distant from the shore of lake Constance, on a peak surrounded by a forest. Its walls gleam afar to the Swiss shore and the view from its windows comprises one of the finest landscapes of Germany, even to the snowy tops of the Tyrolese and Swiss Alps, the giants of the Bernese Oberland, the basalt domes of the Hegaus and the southern spurs of the Black Forest. The origin of the castle extends back into the middle ages,and remains of that time are to be recognized in the irregular parts of the gateway building (A, M, L, K, in Fig. 141). But the plan substantially belongs to the end of the 16 th century, for the gate itself was erected by count Joachim v. Furstenberg in 1587, according to an inscription. In the interior of the court are found several times his arms and those of his wife Anna as well as the date of 1569, so that these two dates may indicate the limits of the building epoch.

One first enters through a front farm court, enclosed in a horseshoe form on three sides by service buildings, barns and stables, while the fourth southeast side opens into the castle. The architecture of this part is entirely unpretentious, only the high gable walls of the projecting wing being boldly and well subdivided by blind arcades on pilasters. These parts were executed in the 17 th century by count Hermann Egon, the l last scion of the Heiligenberg line. In the middle of the court rises a modern fountain. At some distance before the left (eastern) wing is erected an isolated rectangular tower, which is connected by a wall with the farm buildings. This is subdivided in three stories with pilasters and blind arches, corresponding to the gables of the front buildings; then follows an octagonal story with similar treatment, terminated by a curved domical roof. Passing onward one comes to a bridge, that leads over the

deep moat of the castle. For this northern side was the only one where the castle required an artificial defense by wall and ditch, since here the steply inclined hill on the other sides is continued as a long ridge and descends gently to the north. However the moat is now dry and with its rich vegetation forms a part of the noble park, that surrounds the entire castle to a considerable distance. Beyond the bridge begins the north side of the castle (Fig. 141 with a projecting irregularly arranged gate building after the form of an outwork, that in its nucleus also still belongs to the middle ages. Yet count Joachim v. Furstenberg restored this part in 1587, and recently prince Carl Egon caused it to be rebuilt by court councillor Dibold according to the model of the old structure. The decoration follows the simply bold motive shown on the front buildings. Aside from these parts the entire castle appears as a tolerably irregular rectangle, elongated from north to south, rising in three stories without any subdivision, only adorned on the high end gables by pilasters and blind arches; about at the middle with a rectangular tower rising above it, which belongs to the latest rebuilding. All surfaces are simply covered by stucco. The terraces with their little angle towers, which stop at the east at the projecting gateway building (omitted on our plan) are a modern addition.

Through a crooked gateway A covered by flat arches one passes into the castle court B, that forms an extended rectangle, only obliquely terminated at the entrance side. This inner portion exhibits on the whole the same simplicity of the architecture as the exterior. Only some portals and on the right western side with a deed well room give any ornamentation. Moreover the northern entrance side in the ground and three upper stories are animated in treatment by porticos on bold Doric o pilasters J. This arcade is still open in the ground story but is closed with windows in the upper stories. The entrance portal with depressed arch has a dry rusticated architecture enclosed by pilasters and crowned by a gable on consoles. In the left wing a portal leads into the vaulted cellar K, on the sou-
300 th side is the entrance to the dining hall and social rooms, above which are found the master's living apartment and the great festal hall G G'. The northern, eastern and western wings

contain guest rooms and the dwellings of the attendants. Connecting passages extend in both stories through all four wings. The main stairway D ascends in a rectangle with four landings in each story, lies in the felt front corner, and is connected with the entrance by the arcades. A similar stair E is found at the opposite end of the same east wing. The designs of these stairs are no longer executed according to the mediaeval, but after the modern fashion. Moreover the architect has given the entire building a modern stamp according to his powers, simple lines, unbroken surfaces and plain rest. On the right and western side of the castle court a somewhat richer portal leads into the chapel F. It is enclosed by rusticated pilasters, which bear a triglyph frieze with an attic and side volutes above this. The latter contains a relief of the coronation of the Virgin, a poor work like the other sculptured decoration.

A higher artistic value has the well room C on the same side, original in design and with graceful decoration. It is covered by a low tunnel vault, that is handsomely divided into lozenge coffers in stucco. At the middle stands a square stone basin, from which rises a boldly curved column with free Corinthian capital. It bears a crouching lion with the two shields of arms of the builder and his wife. At the outside of the well room is enclosed by two orders of pilasters, that flank the arch and terminate in a low gable. The surfaces of the spandrels and the gable are decorated by rather unskilfully treated foliage, dolphins and fantastic massive creations.

The interior of the castle presents only two rooms of interest to the history of art, the chapel and the hall, the latter indeed a work of the first rank, as we scarcely possess a second of equal magnificence and beauty in the German Renaissance. buildings (Fig. 142). The hall occupies the entire southern wing and indeed both upper stories of the same. This light is obtained from 20 windows along both longer sides, that formerly had stone cross mullions; further also by as many round windows above them. It measures 34 ft. wide and 108 ft long, and is but 22 ft. high. The division of the walls is by deed recesses enclosed by piers, in which are placed the windows. A high frieze with rich ornaments, all painted and gilded, extends above. The walls are decorated by portraits of the princely possessor and

all his ancestors, and in the latest restoration the floor is covered by artistically executed paneling. At both ends of the hall are palaced at the middle of each end two lososssal fireplaces executed in sandstone. They bear the date of 1584, and are executed in the luxuriant forms of this late time. At both sides hermes and caryatids support a frieze adorned by scrolls. Above rises one moderately large and two smaller enclosed niches with figures. But the interior obtains the greatest splendor by the ceiling carved in linden wood, that does not find its equal in Germany in size and magnificence. The same motive in subdivision recurs four times; four segments form a circle intersected by four rectangular panels. These principal members are profiled with unusual boldness, the surfaces are then animated by rich ornament, with genii, hermes and various fanciful fabulous beings of all sorts in bold relief, finally the whole is raised to the highest magnificence by gilding and color decoration, namely blue and red. But with all richness the effect is entirely harmonious and evidences the artistic skill, with which in very recent times the restoration was conducted. Its fault is only that the impression of the interior is weakened by its lowness, peculiar to most German buildings.

At the northwest end of the hall a doorway leads into the c castle chapel, indeed to the gallery that bears the princely prayer desk. The chapel is a simple rectangle with its width occupying the depth of the western wing, so that on both sides its light is received through painted windows with Gothic tracery. The interior is strikingly high, since it comprises the ground and the two next stories. While on the walls are visible only traces of tolerably slight frescos, for example a great picture of the Madonna, the old strong polychromy of the vault is still well preserved. It consists of three rows of small c cross vaults made of wood with bold ribs and projecting consoles, the ribs painted red at the sides in dark patterns, blue at the middle with gold and silver head bands, gold stars on the compartments, musical angels on light blue ground with clouds, that imitate the vault of heaven. On the eastern and southern sides extends a very elevated gallery, the latter for the princely master, the former being intended to connect the hall with the west wing. Beneath the southern gallery is cons-

constructed a second for the organ. These galleries have likewise retained their original decoration. Open arches between Tuscan half columns support well carved and painted figures of the apostles; this order is repeated above. On the underside of the gallery are represented Biblical scenes in painted reliefs, these being like the entire gallery structure, richly
302 treated in gold, blue and red, still entirely according to the mediaeval principle of polychromy. Here also, while on the rest of the building the Renaissance is carried out with rare consistency, the architect has again referred his problem to the middle ages in the church portion. A careful restoration has recently been made in part.

303 Chapter VIII. The Palatinate.

The picture of an activity almost exclusively exerted in architecture by a princely love of art is afforded by the Palatinate region, which I therefore comprise under a separate consideration. It here treats of the creations of a princely family, which has contributed no little to the development of the German culture of the Renaissance time. A foundation like the world famous library at Heidelberg, the care of the university there, in connection with the powerful carrying out of the Reformation, finally the courageous furthering of artistic endeavor, are due to this princely family. "Frederick the Victorious, the energetic and adroit creator of the new State, Philip the Upright, the noble protector of every spiritual endeavor, Louis V, the Peace-maker and benevolent ruler of his people, Otto H Henry, the Connoisseur in science and art, founder of the new theology, are princes that all Germany may name with praise. Chiefly important for architecture are the reigns of Frederick II (1544 to 1556) and of Otto Henry (1556 to 1559), who by extensive undertakings produced a bloom, which was then brought to a conclusion by Frederick IV (1592 to 1610) and Frederick V (1610 to 1632).

Already Frederick II, who introduced the Italian Renaissance in the castle of Heidelberg, before he attained the electoral dignity, and although he complained of the love of building of his brother and predecessor, had erected a considerable number 303 of castles in the upper Palatinate. Thus the castle atNeumarkt, that was burned during his presence at the diet of Worms, and was rebuilt from the ground by him, indeed with such magnificence that it was then equal to the residence of any German prince. At the meddle before the stately building rose a fountain, and at the rear a costly maze filled with exotic trees and plants existed. The castles of Haimburg near Neumarkt and Deinschwang , that were destroyed by the citizens of Nuremberg, he restored as well as the castle of Dachsolder. At Hirschwald and at Fürstenwald he erected hunting castles, and at Lautershofen he built a resting place for his journeys from Neumarkt to Amberg. Likewise he founded in Neumarkt the stately building for the high assembly of the country. It was reserved for his successor Otto Henry to bring the German Renaissance to

classical completion in his famous castle building at Heidelberg, and in rivalry with him again Frederick IV was to add his no less characteristic architeltural part to the magnificent castle. We shall now consider the separate works according to their geographical grouping.

UPPER PALATINATE.

A higher cultured life begins in the upper Palatinate under the rule of Frederick II, after the peasants' rebellion, that also threatened this country, had fortunately been suppressed in the germ. His numerous buildings have already been mentioned above. How many of his castles scattered in the land yet exist, rejuires a special investigation. Their charcater is r represented to us by the castle in Amberg (now appellate court). It is an imposing structure, the facade next the street very simply treated, in three stories with coupled rectangular windows with Gothic coved architraves, the caps of the upper windows with depressed ogee arches and Gothic tracery, on the window parapets being madallions with portraits in flat relief of princes and princesses within laurel wreaths; all this of quite poor execution. The show piece of the facade is a bay window over the round arched portal with Gothic mouldings and built on two misunderstood Ionic columns and crowned by a cornice, whose antique members, details and egg mould are overloaded in a wonderful manner. Also the principal cornice of the facade exhibits the same forms developed out of proportion, namely a colossal egg moulding. The upper part of the building is divided by Doric and Corinthian palasters, is better and more gracefully treated, the arms carefully and finely executed, b but without spirit. On the portal is read:- "Whoever trusts God builds well his house".

305 In the interior the lobby has a low vault with ribs in network, still entirely Gothic. At each side are arranged three doors, treated as recesses in the walls with Corinthian capitals and simple gables over them. Also at the stair hall in the court is found a Renaissance portal with ornamental forms, but very unskilfully treated and little understood. The stair itself is a Gothic winding stair in the projecting polygonal tower. Over the doorway of the stair is read the date of 1600 and the letters B. R. S. with a stonemason's mark, and on the elegant

arms is the date of 1601. Thus this addition was executed under the elector Frederick IV. But the nucleus of the building originated just before the middle of the 16 th century, for in the court is read 1546 and 1547 on the bay window. This is a flat projecting bay over the portal, decorated by reliefs of Avarice, Gluttony,and other sculptures.

If the whole be considered, one obtains the average of what was then undertaken in architecture in the upper Palatinate. Provincial artists were manifestly engaged here, whose training was based on the dead Gothic, and to them the novel forms of the Renaissance probably came roundabout through a third hand. Therefore with the best will to undertake something splendid, there was still little understanding and an awkward use of the new style.

In the vicinity of this building lies another structure like a castle, now serving as the district court. Lofty, three story and entirely without ornament but with great gables in curved volute forms, it bears the stamp of the late Gothic of this epoch. On the front side occurs a polygonal stair hall before it with a plain round arched portal, that is enclosed by some Renaissance members. The stair then as winding rest on four slender wooden columns.

The private architecture of the city is unimportant. One finds many round arched house doorways in the chamfered profile of the 16 th century, but without other artistic ornament. At the intersections of the streets the houses sometimes have bay windows placed diadonally with Gothic tracery of the latest time. Also the city hall is yet substantially Gothic, yet the stately balcony of 1552 on columns with round arches and late Gothic tracery in the balustrade again shows the mixed forms. Likewise the hall indeed has great pointed windows with well formed tracery, but with Renaissance decorations,in the interior. Finally still belong here the arsenal and the two dance houses, the latter with ogee pointed windows, but enclosed by Corinthian pilasters, antique entablatures and gables.

306 Otherwise the upper Palatinate does not offer much. In Neumarkt the older part of the palace dates from 1582. The medallions with the portraits of princes which ornament it have been partly transferred to the national museum in Munich. Pfreimdt

has a very ruinous and reduced castle of the landgraves of Leuchtenberg, whose artistic nature corresponds little to the verbose and pompous inscription of landgrave George Louis, that is placed over the main portal. The extensive building consists of three wings, and evidently dates from the late time of t the epoch. The portal exhibits the forms of the Renaissance in a provincial stunted form. Not much better, even if richer, is the portal on the south side of the Franciscan church there, by the inscription from 1593. There are everywhere provincial stonemasons, who zealously but toilsomely and awkwardly bungle the little understood forms of the Renaissance. But on the contrary the city church with its elegant stucco decorations in late Barocco style merits more careful consideration.

Also in Nabburg the city hall is a very plain building, erected in 1580 according to an inscription, unimportant in general, yet with a picturesquely arranged vestibule in which the stair ascends. Above is an upper gallery on simple square piers. One can scarcely speak of Renaissance here, since the forms d disdain every developed characteristic. On the contrary, stately is the castle in Neustadt on the Waldnab, whose heavy and pompous forms however already betray the style of Louis XIV.

REGENSBURG. (Ratisbon).

Special consideration is merited by the old episcopal city of Regensburg, that has its own architectural history since the early middle ages. Here has ever been a genuine architectural zeal, that quickly adopted the new forms and knew how to adapt itself to them in a significant way. Thus in the Romanesque epoch of the 11 th century, and in the acceptance of the early Gothic style, also finally at the intrusion of the Renaissance. To the earliest works in this style in Germany belong the six magnificent windows, that in the first decade of the 16 th century were inserted in the crossing of the cathedral, perhaps a work of W. Roritzer. Their subdivision still consists of Gothic tracery; Gothic are also the interlaced canopies over the little statues of the apostles, that are placed in t the jambs; Gothic is finally the foliage abundantly distributed on the enclosing rounds. But these even in their columnar forms with swelled bases, with the ornamental profiled base and cap mouldings make known the spirit of the Renaissance. It is one

of the richest, crisp, most wonderful and at the same time most fanciful example of this mixed transition style, entirely in the manner that Dürer treated such in his wood engraving.

In a different way the new parish church there forms the transition to the new style. Built from 1519 to 1538 by an Augsburg master, H. Hieber, in plan and construction it is indeed still Gothic, and also the tracery of the windows is still based on the earlier tradition; but the fanciful transformation of this, even more than the ornamental enclosing pilasters with shields of ornament, which subdivide the outside, and finally the use of the round arch, all this belongs to the new tendency. Consequently in this sharper expression this was first introduced here by an Augsburg master. But even more remarkable is the old model existing in the city hall, by which it is recognized that the church, whose choir with the two adjacent towers and sacristy were alone erected, was to receive a great polygonal nave, at whose six sides were to be built chapels. Thus also it is shown by a rare old woodcut by M. Ostendorfer. One of the earliest examples of a central building of the Renaissance in Germany. From the later time then dates the bell tower of S. Emmeran of 1575. Built detached according to southern custom, it is treated in richly developed forms of classical Renaissance, the separate stories marked by bold belts and adorned by statues on rich consoles and under canopies.

To the end of the epoch belongs the church of the Trinity, erected as the first Protestant House of God in 1627 to 1631 by the Nuremberg architect F. K. Ingen and the master carpenter L. Friedrich. It is a colossal structure, 200 ft long by 62 ft wide and 45 ft. high to the ridge with rectangular choir, the whole covered by a single tunnel vault, of plain severity and almost austere earnestness. Well corresponding to the character of Protestantism. The exterior has an imposing effect by the high gable roof and the two towers set diagonally at the east end, on which still occur Gothic forms of details. The windows have round arches and the three portals are treated in the antique manner.

Of secular buildings are first to be mentioned those parts, which were added to the Gothic city hall. The model room dates from 1563 and the vestibule of the imperial hall from the next

year. A stately Renaissance court belongs to the v. Thon-Dittmar house, indeed built only at one side at left of the entrance. Three tiers of arches rise above each other, of flat arches on columns, Doric below, then Ionic and finally Corinthian, indeed in the fanciful transformations of the early Renaissance. The building first received its present form in 1809 by a restoration retaining the old parts.

A magnificent work of decoration is finally in Obermunster, the altar founded before 1545 by the abbess Wandula v. Schaumburg, splendidly executed in Kehlheim marble and in elegant early Renaissance forms.

NEW PALATINATE.

Now we turn to what the Palatine princes have done in the later or new Palatinate. This concerns here in the first line the castle of Neuburg, that with its great mass flanked by two massive round towers at the east rises on a hill above the Danube, and affords a view afar over the extended flat land with its meadows and forests. The eye follows the quietly flowing stream there and reaches on the horizon the towers of Ingolstadt. The situation was as if created for a fortified castle. The existing building owes its origin to the excellent Otto Henry, who before he attained the electoral dignity ruled the duchy of Neuburg, and then must leave the country on account of the unfortunate result of the Smalkald war, and only in 1552 was restored by the treaty of Passau. It appears that the building was commenced in the thirties, at least the date of 1538 is read several times. As on all German buildings of this early time, Gothic forms here appear beside those of the Renaissance.

The principal mass of the castle is flanked by two massive round towers, and rising high forms the eastern wing that directly dominates the view and thus strikes the eye. Adjoining it on the north is an independent addition crowned by a high volute gable, which contains the passage into the higher city. Here are seen certain windows with low segmental arches, enclosed by the meager pilasters of the Renaissance. All this is unimportant in forms. Projecting to the west then rises an octagonal stair tower with similar treatment- Adjoining this and farther west is another addition with stumpy forms and great

Gothic windows. This portion has a modern appearance but is c contamsporary with the rest, and contains at the western side the great main portal in a separate projection. It is covered by a segmental arch and accompanied by two flat niches, the whole being enclosed by four very slender columns, which instead of developed pediments have wonderful round supports. This is already characteristic of the here prevailing still very obscure conception of forms. Just as awkwardly are treated the Corinthian capitals, so that one notes an architect who only knows his Renaissance as if by hearsay, and in any case has drawn from a muddy source. Three windows covered by flat arches over the portal are enclosed by architrave pilasters, more like vertical bands. In the design of the whole there has appeared very dimly a triumphal arch. The projection is first terminated by a platform, which forms a broad balcony, and possesses one of the finest iron grilles of the time as a railing. On the contrary the grating in the portal arch with lions supporting the arms of the Palatinate bears the forms of the 18 th century and the date of 1758. On the entire western building we have already described windows of wretched form, but placed only in one story. All members and architraves are made of red sandstone, while the mass of the building permits the recognition of split stone with a coating of stucco.

Magnificent effect has the great gateway through which one passes into the court. The tunnel vault that covers the driveway is beautifully coffered in stucco for its entire extent, with large octagonal panels and smaller lozenge coffers between them, and freely membered and decorated in classical forms, with busts of emperors in gypsum or colored grounds in the panels. The beautifully treated friezes each rest on four red marble half columns of the Doric order, and this in classically developed Renaissance with full understanding of the antique forms. Over the entrance is read 1545 and the interlaced letters O, H, which thus indicate Otto Henry's supervision of the work. In fact we have already seen that he resdend in Neuburg, where he introduced the Reformation, but was soon after expelled by imperial soldiers. Still this early date is doubted, since about that time the classical architectural forms in this wise were not yet known and employed in Germany. Also there ap-

appears a little side portal at the left with the date of 1538 enclosed by a late Gothic ogee arch to increase the hesitation. But a Rococo architrave in stucco above this portal likewise belongs to the time of Carl Theodore, who also caused his arms and the date of 1752 to be placed on the outer gateway, partly intersected and covered by the other stucco decoration, thereby proves its greater age. Then it is to be considered that the building of the palace in Landshut was completed in 1543, which in all halls and chambers possesses stucco decorations in the same developed style, evidently by the hand of an Italian workman. One of the owners of the building at that time, duke William of Bavaria, was in relations with Otto Henry, to whom he even promised a loan. He indeed refused the grant later, since Otto Henry had become a zealous champion of the evangelical f faith; but he could not prevent, that for his building in Neuburg he obtained some artists previously employed in Landshut. At least one can scarcely explain otherwise these classical d decorations, which so strongly contrast with the Renaissance on the principal portal. It is worthy of consideration, that also on the palace in Landshut are noticeable similar artistic contrasts, for the portico of the front vestibule there has such an uncertain Renaissance, that one can conjecture in it a work of the same architect, who treated the main portal at Neuburg. Moreover that it was not unusual to borrow an artist elsewhere, and that then skilful stucco workers were not found everywhere in Germany, are proved by the example of Frederick II of the Palatinate, who borrowed stucco workers for his buildings in Heidelberg from duke Christopher of Wurtemberg.

The other contemporary parts of this castle present this mixture of Gothic forms with those of the new style, that makes the beauty of the German architecture of the time. The court forms an irregular elongated rectangle, surrounded on three sides by arcades on slender partly chamfered octagonal Gothic piers, the arches themselves being round or low segmental, and the porticos covered by Gothic net vaults. In the two side wings the arcades are made somewhat lower. Over them extends an upper gallery on square Renaissance piers like Doric. The termination of the arcades placed before the nucleus of the building is formed by a platform with a fine railing of wrought

iron. An interruption of the arcades at the right of the entrance is made by a square tower passing into an octagon above, at whose windows are noticed the characteristic pilasters of the early Renaissance. Here a plain portal in the same style with the arms of the Palatinate in the gable leads to the simple stair ascending in flights at right angles. Its vaults consist of irregular rampant tunnel and cross vaults. There is read on a doorway with Gothic moulded architrave the date of 1538. Below in the castle are found everwhere in these parts Gothic lintels of the doors. Also the old chapel now serving as an evangelical church, uhich lies in the west wing beside the entrance and interrupts the arcades by its rectangular choir, has pointed windows with Gothic tracery. From all this it proceeds that the oldest parts of the castle are the western, northern and southern wings, probably begun just before 1538 and completed in 1545. The northern wing appears to have received somewhat later its two bayu with volute gables. On them are recognized the bold forms of the late time of the 16 th century. The windows are here divided by stone crosses and enclosed by pilasters. The eastern wing was first added in 1667 by duke P Philip William (1653 to 1690). Here lies the great main stair, arranged in stately form on piers with arches and in flights at right angles. Here is also found the later castle chapel, an unimportant and tasteless building with a wooden vault.

In the interior is the most important roog of the great hall, that with a width of about 50 ft. and length of about 140 ft. occupies the entire northern wing, now neglected to dilapidation, a gloomy picture of desolation. At the middle of the inner longer side is found a stately portal, that in its early Renaissance forms corresponds to the external principal entrance of the castle and is likewise of the same time as that. For the work on the capitals of the columns indicates this. Over the portal is seen the arms of the Palatinate, then a tympanum like a shell, and in red marble but covered by whitewash. Here opens the great stair of the eastern wing. On the other and longer side the hall opens on the balcony lying above the entrance. In an adjacent room, that serves for the regimental tailor's workshop in the caslte transformed into a barrack, there are seen two good doors with inlaid work and excellent

iron fixtures.

Most of the old equipment is preserved in the western wing, where the rooms now used as archives contain in the main story a hall with finely executed wooden ceilingA The subdivision by bold mouldings and a clear division exhibits diagonally placed cross shaped panels, that alternate in beautiful rhythm with regularly placed crosses. It is probably the hall in which in 1554 at the marriage of palgrave Philip Louis with Anna v. Cleve was to have been preceded by the construction of the ceiling, but that was omitted,"because such were not customary in Austria, Bavaria and Jülich". Even there is a no less richly treated doorway enclosed by hermes and entirely covered by colored inlays, elegant ornaments with the pecliarly curved leaves , which are found in the second half of the 16 th century in German flat decoration. The crowning exhibits in the tympanum nobly carved arms. To the further equipment belongs a great iron stove of 1581 adorned by medallion portraits of princes. A second doorway there enclosed by Corinthian pilasters, by its noble inlays belongs to the most beautiful that the German Renaissance can show. A play of interlaced lines mingles with the peculiarly curved foliage. These works would originate about 1559, a date read in the bay window over the entrance. It indeed has a Gothic ribbed vault, but the cross arch by which it opens to the adjacent room has rosettes in elegant Renaissance forms, and the consoles of the arch exhibit a masterly carved triglyph frieze with ox skulls in the metopes. The rooms in the ground story of this wing have massive cross vaults on very s short columns of red marble and bear the date of 1541.

To the later additions belong at the northern angle of the eastern wing the great pedantic grotto with figures clothed with mere shells and hideously Barocco, even if arranged in very stately form, once equipped with waterworks and tricks, now in complete neglect and with that strangely desolate expression, which the works of that frivolous time so easily produce in their desolation. Of melancholy beauty is there the sunny terrace extending before the castle , the view over the broad green land, througrh which flows the Danube, with its meadows and forests even to the towers of Ingolstadt. The old descriptions by the baron of Reisach already boasted

of this view and at the same time praised the old castle with its great and lofty hall, when he added:- "And although this part was built in the old style of architecture, it merits being seen and surprise". If the rich equipment, that he describes, the paintings of the great hall, the portraits of princes in the corridor, the tapestries of the rooms worked in gold, silver and silk, nothing more exists. Whether of the artistically wrought hangings, which represented the pilgrimage to Jerusalem undertaken by Otto Henry in 15211 any came to Munich, I cannot say.

If all be collected together, one cannot exclude the perception, how much the Renaissance here employed is beneath that which a short time later Otto Henry caused to be executed on the castle in Heidelberg. Probably in Neuburg were at the command of the prince only architects of that school, which in a similar misty and uncertain Renaissance had erected after 1520 the arcaded court of the castle in Freising, and soon thereafter the front part of the castle in Landshut. There is found everywhere here an allied treatment of the same degree of faulty understanding of the new forms.

Almost entirely mediaeval and with very few vestiges of the Renaissance, finally appears the little hunting castle of Grü-
3,3 nau, that the same prince built about a decade later than the castle of Neuburg. It lies entireln concealed in forests somewhat away from the Danube, about an hour (2.5 miles) east of Neuburg, with which it is connected by a long alley. In the middle entrance of the main building are seen the name and arms of Otto Henry and the date of 1555. The plan consists of a one story middle building flanked by massive round towers at the angles. From that on the left extends a wooden connecting gallery to a projecting wing with a high Gothic stepped gable, before which is placed a massive square tower. Its upper pyramidal roof is covered by varicolored glazed tiles. At the right side projects another wing without a gallery and ending with low offices. The driveway in the middle of the main building has a round arched tunnel vault with side compartments and without ribs. It opens with a great gateway arch and a little portal, is nude and without ornament or any artistic form. Only over the gateway is seen the arms of the elector supported

by two lions in Solenhofen limestone. There is the inscription; "Palgrave Otto Henry built me in 1555. But now my elector Carl Theodore has again restored me".

As bare as the exterior, just as completely has the interior been robbed of its old equipment. The last portion of a richly treated inscription tablet has reached the national museum in Munich. The projecting square tower of the left wing is treated as an independent dwelling after the style of a mediaeval keep. By a gently ascending stair broken at right angles one passes to the upper rooms. Here lies a still entirely Gothic chapel with pointed Gothic cross vaults, the altar apse corbelled out to the east as a rectangular bay window. By a door with an ogee arch it is connected with a large room adjacent at the south, nearly square and divided by a massive round pier at t the middle, on which rest the four star vaults of this hall. In the upper story are large rooms with Gothic cross vaults, walls and vaults painted on which grounds, with all kinds of representations of hunting in the wilderness, then Biblical t tales, Samson, etc. All very little and indeed mostly late. While the Gothic still dominates everywhere here, one is surprised in one room by a fireplace with Doric columns. In the uppermost story are very small chambers for the servants.

In the principal story the rooms are mostly vaulted, only two rooms like halls show flat ceilings, that indeed belong to the later alterations under Carl Theodore. There adjoins like a b bay window a circular room, that occupies one corner tower. T The other tower contains the stately main stair, a winding stair about 10 ft. wide. With the slight artistic importance of the whole, it is only for our description again to prove how long the Gothic was dominant here.

HEIDELBERG.

The Renaissance developed to the highest splendor on that b building, which without question maintains the highest rank among the German works of the time; the palace at Heidelberg. As this magnificent building now as a ruin does not have its equal in Europe, it stood thus as a while no less incomparable, before the most brutal act of destruction devastated it. However poetical is the impression of the ruin in combination with the wonderful natural surroundings, yet we can never forget what

was here destroyed, and how relatively poor are the remains.

The first plan of the older, farther outward and south of t the existing palace, extends back into the early time of the middle ages. After 1147 Conrad v. Hohenstaufen, brother of Frederick Barbarossa, first placed his residence here, at first as a vassal of the bishop of Worms, but soon as an independent nobleman entrusted with the dignity of imperial plabrave. Of the buildings erected here by him and the palgraves of the Guelf and Wittelsbach families succeeding him, only scanty remains exist. Like most of that time the plan was closely compact in an irregular circle occupying the artificially leveled top of the hill, with an outwork like a detached tower and a massive keep in the centre of the whole. This part of the hill was isolated from the "king' seat" by a broad trench cut in t the rock with a deep moat at the north and west, and was protected by an enclosing wall foollowing the rocky precipice. T The fortress was soon adjoined by a series of dwellings descending the slope of the hill into the valley, from which soon developed a city commonwealth, at first still dependent on the castle. To this older fortress was added after the beginning of the 14 th century somewhat farther down on the hill a new castle, perhaps resulting from the joint possession of the Palatinate by Rudolph and Louis, the two hostile brothers, of whom Rudolph appears to have had his residence on the lower hill. From thence onward the centre of gravity of all political and artistic development passed to the new castle, while the old fortress only existed as a protecting fort until the year 1537, when an explosion of powder destroyed it. There was here a condition similar to that for the two castles in Basle.

The former lower castle had by far not the extent of the existing one. With its buildings i was compressed into the southwest corner of the present plateau of the castle, and was always arranged more for defense than with regard to comfortable habitation. Only at the north side outside the fortress was isolated the old Jutta chapel. The oldest parts (Fig. 148) are the groups D and E, the first designated as by Rudolph II (d. 1353) and the scond as the plan of Ruprecht. Also the substructure of the more northerly part F extends back into the middle ages , perhaps into the 14 th century. It is designated as the

old castle chapel dedicated in 1343, that was later restored and transformed under Frederick the Victorious in 1467. However it must be emphasized here, that in the artistic forms of the oldest parts of the castle exists no stairing point for dating any part before the 15 th century. To Frederick the Victorious is then referred the erection of the mighty projecting tower at the southeast angle. Great architectural activity began after the 16 th century with Louis V (1508 to 1544), who in his long reign erected the entire group marked K, the building comprising the southwest angle with two wings, the gate tower B uith the bridge before it and the briggehead A, the southwest tower P and finally adding the far projecting colossal round tower R with a diameter of 100 ft. Thus in the much enlarged and strengthened castle was expressed in a grand manner the enhanced power of the family of the elector Palatinate. But all these buildings and even those added by Frederick II (1544 - 1556), namely the northeast wing H and the tower M projecting from it are always moderate and modest in decoration, even with all grandeur of plan. First by the noble building of Otto Henry (1556 - 1559) is the castle also elevated in its artistic treatment to a magnificent work of truly classical importance. In emulation of this Frederick IV then erected after 1601 the Fredericks building G named after him and the noble terrace L projecting from it with its angle pavilions, and finally the unfortunate Frederick V finished the architectural history of the castle by the so-called English building at the northern part of the western side. Let us now morel closely e examine the different portions.

If one looku over the so-called Stück garden extending before the western side of the castle, there rises from the depth of the ditch five stories like a tower, the oldest part of the c castle, the Rudolph building E. It forms a square of about 46 ft., a modest area, closely compact, as the customs of that time required. A winding stair connected the different stories; a bay window with fully opened windows, as well as some remains of elegantly moulded vault ribs in the interior, is all that exists of the artistic treatment. Corbels on the side next the court as well as on the south side indicated former wooden galleries, that surrounded the building. Richer already is the

Ruprecht building D, projecting farther into the court, distinguished py a more spacious plan and regular subdivision, closed at north and south by high stepped gables above three stories. At the middle of the court facade a portal with pointed arch leads to a passage, which at the rear ends with a stair tower for connecting the stories. At each side of the passage adjoins a stately room 46 by 40 ft., covered by cross vaults on a strong middle column. In the upper story the entire interior is occupied by a hall 92 ft. long and 46 ft. wide, that formerly was the "king's hall", highly esteemed for its magnificence and its rich paneling. The building was thus chiefly intended for festivals, while in adjacent Rudolph building also farther remained the apartments of the family of the princes. North from the old building adjoins the building F alone remaining by its foundations, 110 ft. long, 52 ft. wide, divided into two lengthwise aisles by four heavy piers. This building is usually held to be the old chapel.

In a grand way then about the end of the middle ages the elector Louis V bagan the extension of the castle and the increase and strengthening of the fortifications. The projecting bridgehead A, the bridge raised from the depth of the castle moat on high piers and arches, and the massive square gate tower B are the work of this elector, completed in 1541 according to an inscription cut in the stone. When one enters the castle court C from here, then he has at the right the new residence K erected by the same elector at the southeast side, whose northern limit is marked by the little stair tower with the date of 1524. Likewise here all is still Gothic in spite of the late time. Also at the southwest angle the projecting hall building for the castel well has Gothic pointed arches with capitals and bases in the same style on its four granite columns. The shafts are the last remnant of the palace of Charlemagne at Ingelheim, from whence the elector caused them to be brought. The successor, Frederick I_T (1544 - 1556), loved building and was energetic, continued anf completed the buildings of his brother. Under him, Italy, France and Spain, knew and were strongly interested in classical studies, the refined forms of the Renaissance entered Heidelberg. Indeed still mixed with Gothic elements, especially in the treatment of windows

and doorways. The principal building of Frederick II occuties the nobtheast angle H of the castle, but is there half concealed by the later erected Otto Henry building. About the middle of the facade is formed the octagonal plain stair tower. At l left of it appear the bold arcade porticos on three stories on stumpy Doric columns with fine flutes. At the western end on the left projects a pavilion with triple Gothic moulded windows and steep gable, on whose steps are placed fantastic forms of sirens. In the interior a great vaulted hall must have received the famous library. For the decoration of this in 1551 the elector caused stucco workers to come from duke Christopher of Wurtemberg, since he had no skilful workmen in the Palatinate. On the exterior of the east side projects a b bay window looking into the valley of the Neckar, that exhibits Gothic windowu. The massive corner tower N receives its octagonal superstructure, that is opened by great pointed windows with tracery. It was intended for the reception of a chime of bells, so that also the plan originalln calculated for defense must be adapted to the new forms. Yet in certain other places of the same time the Renaissance found admission to the castle. Thus on Ruprecht's building on the great inscription tablet of 1545 at left of the entrance, where swelled columns and entablature in quite uncertain Renaissance forms make the enclosure. So in the more mature development on the great fireplace in the king's hall of the Ruprecht building with its finely decorated pilasters and consoles, the rich frieze with cornice, the upper addition and the splendidly executed arms, to which is added the golden fleece. In all the magnificence, then the death's head and sand-glass as well as the serpent recall the transitory human life. As architect of the elector is named a master J. Haidern.

With the nephew and successor of Frederick II, the admirable Otto Henry (1556 - 1559), the Renaissance comes to the full d development of its most precious bloom. Seldom has a prince in such a brief reign left behind himself matters of equal importance on all sides. The full development of the Reformation, the further development of the university, that under him rose to high importance, the calling and liberal endowment of able professors, and before all the important increase of the world

famos library, for which he had purchased important manuscriots on his oriental journey, and further caused in Italy and France the buying of new treasures, finally the powerful improvement
319 of popular culture by qualified schools, all these are shining merits of that distinguished prince. While in other men of equal rank the love of building supplanted all other interests, and is merely an outflow of mere love of fame and search for pomp, it appears in Otto Henry as a result of high and manysided intellectual culture and of the living intesest for the entire cultured life. The building that he added to the castle is not prominent by unusual extent; it forms merely a rectangle of about 80 ft. long by some 60 ft. deep; but the richness of its treatment, the refined taste of its ornaments, have made it justly the object of general astonishment. We give in Fig. 144 a system of the facade, where we omit the high substructure, above which rise the three principal stories.

A high doubled flight of steps leads to the portal, that occupies the middle of the facade and corresponds in width to a system of pilasters. Five such systems compose the entire length of the facade. The ground story is distinguished by particularly high windows, exceeds the others in height and was intended for the principal hall. It measures 20 ft. high, while to the second story is assigned 17 ft. and to the third 15 ft. In spite of these imposing proportions of the heights for Germany, and still the arrangement of the separate panels by far do not seem so slender as on our perspective representation.
320 Rather do these form in the high ground story nearly a square, and therefore a depressed rectangle in the upper stories. Yet the architect has done well not to repeat his pilaster between each two windows, but to replace it by a great console between them and to employ a niche and statue in the wall space. Thereby he has chiefly produced, that the building in spite of its richness acquires the expression of quiet division by long horizontal lines. On no second German building of this time has this horizontal tendency from the south obtained sucr supremacy. Still northern customs express their rights and thus the material tendency by the few preserved vestiges of the two richly treated pediments. But since these find on the facade no continuous vertical support, here results a point in which

German custom and Italian views betray a conflict. Likewise t the ever relatively low stories impart to the whole something depressed, that is nowise peculiar to Italian buildings.

But aside from such bad conditions, scarcely to be avoided in this way, one will be delighted otherwise and ever be astonished anew by the beauty of the execution far removed from that attained in no other German building. With his sense and the highest enhancement of ornamental means in relief, the architect has won a well conceived gradation and at the same time an enrichment with a rhythmic alternation of motives. Effectively extend the masses of the cellar story, its quiet surface serving as a strong base for the rich superstructure, only broken by plain windows with Gothic mloudings and by doorways. Above rise the tall pilasters of the ground story, still recalling by their bosses with the marked joints the undivided masses of the substructure, yet by the ornamental Ionic capitals preparing for the richness of the upper parts. Likewise the high frieze that the architect carelessly combines with the Ionil supports, betrays in its shields and ox skulls the tendency to graceful decoration. Thus in the second story the decorated pilasters with their finely detailed Corinthian capitals afford an animated contrast to the dryness of the ground story and the fluted half columns of the second story, which by higher and more simply formed Corinthian capitals and well claculated for the greater distance from the eye. Both upper friezes are made unsurpassably beautiful by rows of leaves with the most delicate relief. Characteristic is the endeavor for rhythmic alternation is also the treatment of the great consoles, whose beautiful acanthus leaves rise upward in
321 the middle story, while in the two others they are reversed
322 and fall downward. According to the same principle are also f formed the shell vaults in the niches for the statues.

No less thoughtful is the treatment of the windows (Fig. 90). They alternate with the principal members of the stories concerned, so that in the ground story geometrical forms, rustacation and spirals find place, in the second story are fluted pilasters, and in the upper one occur plain half columns, connected with the adjacent great pilasters and half columns by the common Corinthian order, but everywhere different from

those in the treatment of the shaft. Before the middle mullion of the window are placed in the three stories atlantes and hermes like caryatids, that in their treatment betray an equally great diversity in gradation. With them begins the domain of free figure decoration, that on this facade has come to a richness in use, as perhaps on no other secular building in the world. First in the gabled caps of the ground story are musical angel boys, that support portrait medallions of Roman emperors and other heros of antiquity. One reads Nero, Claudias, Antoninus Pius and Vitellius, also Marius and Antony, Numa Pompilius and Brutus. Then occur over the windows of the two upper stories the fanciful forms of men and women, winged, passing into the bodies of fishes or ending in free foliage, in the upper story alternating with masks surrounded by freely composed cartouches, so that here the architectural form loses itself in the play of relief. But linally are added thereto the 14 statues in the niches, two of which came before the former roof gables. In the ground story are four representatives od consecrated heroic powers; Joshua, "who by God's power destroyed 31 kings", Samson, Hercules denoted as the "son od Jupiter", and David, "stout hearted and wise". The midd,e series gives the three Christian virtues, Faith, Love and Hope, and adds to them the ruling virtues of Strength and Justice. The middle space above the portal and thereby placed higher is occupied by Love. Finally the uppermost are finally Saturn, Mars, Venus, Mercury, Diana (Moon), Jupiter and the Sun, as representatives of the seven principal stars of antiqwity, and the middle ages; the sun, moon and the five planets. And as Stark strikingly remarks, "thus the sculptured representations in a thoughtful way are a reflection of the princely rule; On the power of personality, on the heroism of the people is certainly founded the authority of the prince; it has its centre in the practice of the Christian virtues, combined with energy and justice; f finally it stands under the influence of higher powers, and a heavenly guidance, that makes itself known in the course of t the stars". This astrological relation lies in the character
323 of the time, and is doubly clear from a prince, who zealously applied himself to astronomical studies. Finally the medallions with the heads of Roman emperors, heros of the republic and

representatives of the kingdom give the idea of **continuity** of magisterial authority through all changes of the form of the State.

To the richness of the remainder corresponds the great portal, in itself already one of the highest magnificent works of the time (Fig. 145). In a free imitation of a Roman triumphal arch, it opens with a great arched portal, at whose sides narrow windows are placed to light the vestibule. Four pilasters with richly treated atlantes, both outer ones being bearded, the two inner ones youthful and beardless, by means of Ionic volutes support the projecting cornice. On the base of the enclosure of the portal as well as on the deep jambs are represented in flat reliefs trophies with weapons of all kinds. In the spandrels above the arch Victories present palms and wreths. The attic contains at the middle the dedicatory inscription, and on the base are musical instruments. Above follow in the upper structure two richly clad caryatids, which occupy the great tympanum with the electoral shield of arms, the Palatine and the Bavarian. Of unsurpassed beauty is the rich foliage that surrounds the arms. On the two side panels are seen a bearded man at one side overpowered by a lion, at the other side being a similar man that conquers a lion. On these two panels already occur in a dry manner the rolled and cut cartouche work scrolled in volutes. Likewise it prevails on the upper lrowning of the whole, where the bust of the owner appears accompanied by two flute playing genii. These with a part of the crownings of the uppermost windows are the only places on the entire facade on which appear such Barocco forms. Thus the master knew them well, but made a modest use of them.

All the rest breathes the spirit of the classical early Renaissance. The composition of great continuous horizontals, to which are subordinated the fine pilasters and half columns, recall that stage of Italian palace architecture, which was begun by L. B. Alberti and completed by Bramante. In the character of this early Renaissance is also, that the master composed the cornice exclusively for a single story, and employed a crowning cornice treated without regard to the whole. He could use such a one the less, since otherwise his roof gable would have been too sharply separated from the facade. To this he

then added a relief animated by ornaments of all kinds in figure ornament, so rich that even no secular building knows in decoration-loving Milan and Venice or elsewhere in upper Italy. Men have indeed referred to the luxuriant facade of the Certosa of Pavia; but there is a church building equipped with the highest means of marble sculpture, and certainly the caps of the windows as well as the piers resolved into statues are the first epoch-making example of this kind of decoration. But more appropriate is the comparison to the brick facades of upper Italy, for as well as the fine flat decoration of Bramante's later Roman buildings extends only on those brick facades, thus and in a yet higher degree does the Otto Henry building recall those palace facades of upper Italy covered by terra cotta. T The same richness, the same delicate relief of the surface decoration, the same economy in the projections of all members. The beautiful warm and reddish tone of the Heilbronn sandstone even strengthens the effect, so that in fact one believes that he sees an overlay of terra cotta. But otherwise the distinguished master goes on his independent way, and meanwhile he avoids the extravagant luxuriance of the Certosa, where all is nearly smothered in relief ornament, and he gives his facade the highest conceivable ornamental splendor, wisely restrained by the architectural chief principles of the composition. Well might one desire the great principal lines to be somewhat more strongly marked, but the harmonious agreement and the quiet nobility of the whole must easily be destroyed thereby. Thus as the facade stands before us, it is the noblest reflection and the highest flower of German humanism in its full ideality. That an Italian master is not to be thought of has long been known. Just as little can one conjecture a Frenchman. One merely needs to compare it with the highest and nearly contemporaneous undertaking of French palace architecture, the inner court of the Louvre, for the difference to become apparent, and to recognize the independent German character of our building.

Who was the designing master, we do not know yet; only in regard to the sculptured decoration, documentary statements have recently come to light. Accordingly it was A. Colins of Mechlin, according to the contract of march 7, 1558, to whom was entrusted the execution of "all cut stone work according

to a smooth and upright guide" and the "guide above each doubled or twofold doorway"; namely "the four columns or piers in the great hall and the room with the arms over the entrance gateway, the two largest portraits in both figures, and then the six portraits or figures, each of five ft", also "five great lions, also six careful door frames to come inside the building, also seven door frames of medium size, as well as the door frame begun by Anthoni the sculptor, also the two fireplaces in the elector's chamber and in the great hall", all this "together with all figures, large and small, shall be personally cut, and cause to be cut", indeed in all for 1140 gulden. Then is added that he shall also cut 14 figures, each for 26 gulden, besides 14 window mullions for 5 gulden each. Hence we must refer thus all the sculptured ornamentation to the activity of this distinguished Belgian artist, who shows himself as just a skilful master in miniature representations on the monument of the emperor at Innsbruck. Whether the two architects C. Fischer and J. Leyder, who were present at closing the contract, were perhaps the designing and the supervising architects meanwhile remains a question. Yet there is much probability for this, since their presence at the closing of the contract can scarcely signify otherwise. By them would also be designed the "gauges" to which reference is everywhere made in the contract. In any case must we think of the architects of this magnificent work as men, who at least knew upper Italy, for all indicates an independent preparation for impressions received there. On the other hand it is no less conceivable, that the finely cultured owner called a foreign sculptor for the work in relief, since what German stonecutters then undertook in figures is mostly rude and awkward. Hence some decaded must still pass until German sculptors had made themselves acquainted with the flowing and correct representation of the human form.

The internal division of the space in this part of the castle leaves much to be desired. For there is wanting a development of the vestibule corresponding to one harmonizing with the magnificence of the facade. Also little attention is paid to continuous axes in the arrangement of the doors. But the two principal rooms are stately, the great hall, whose length

of about 50 ft. occupies the entire depth of the wing, so that it is lighted by 4 high windows at each end 32 ft. wide. Two strong columns correspond to finely wrought consoles in the walls and support its vaults. Adjoining it on the right is "the elector's room", also an imposing room 40 by 25 ft., likewise divided by two columns. The original magnificence of the treatment is only shown now by the portals with their already quite Barocco hermes and caryatids with the caps adorned by masks, rolled and cut cartouches, festoons of fruits, genii and fantastic fabulous beings. Only one of these portals has finely treated Corinthian pilasters with leaf ornament in flat relief, and also the ornamentation of the frieze corresponds to the s surface decoration of the facade. I believe that one must include this portal with those matters which the contract of the sculptor Anthoni left unfinished, for the cap of this portal, which according to the Italian fashion was composed of a male and a female reclining figures with a nude boy above them, all appearing enclosed by Barocco volute work, visibly belongs to a different hand and conception. One must perhaps risk the conjecture, that the facade,with the exception of this figure ornamentation, received its other decorations by that master Anthoni after the designs of the two architects, since all these parts with their ornaments show scarcely a trace of the later Barocco taste, but rather the fine ornaments of the classical early Renaissance. Since all works that are assignable to Colins, namely the main portalwith its cap and the great "careful" door frame of the interior betray the strongly expressed Barocco, as it had developed in Italy, then probably this Netherlandish master probably belonged to the first, who introduced this taste into Germany. It is further remarkable, that on the state fireplace in the Ruprecht building no trace of Barocco yet appears, the ornamentation rather being entirely in the refined forms of the early Renaissance. For the execution of all this architeltural work by German hands finally speak the numerous stonecutter's marks employed.

More than forty years of inactivity after the completion of this work occurred in the architectuaal activity on the castle. Frederick IV first began in 1601 to remove the old parts on t the north side and to erect there a new chapel in the ground

story, above this being two stories with living apartments. T This new building was already completed after six years. Inferior in extent to the Otto Henry building --- it measures about 90 ft. long by 50 ft. deep --- he sought to excel by a powerful treatment of its elevation. It has become a tolerably g general custom to esteem the Frederick building as of little worth. Nothing is easier in fact than to criticize its cold and hard ornamentation, which has nothing more of the refinement of the Otto Henry building, but rather has everywhere the play of geometrical forms, the plaited bands with buckles, and shows in such rich measure the ornaments of the late epoch as if cut out of leather or made of sheet iron. But these imitations of locksmith's and saddler's work, these facated ashlars, that furthermore already occur on the ground story of the Otto Henry building, although modestly, do not form the sole element of artistic worth. They certainly show that the time of dry and realistic things had arrived, that the ideal harmony of the e earlier humanistic epoch had died away. But once that one accepts this mode of expression, he will soon recognize that this dry ornamentation was handled with great skill by a master, who in wealth of invention is not inferior to his predecessors on the Otto Henry building, but surpasses them in the essential points of architectural composition. Before all it is to be s said, that the architect has made the vertical idea the principle of his composition, and on which now the German conception of facade architecture is based (Fig. 146). Also on it the stories are indeed marked by rich friezes and cornices, but the pilasters which separate them --- Doric, Ionic and Corinthian in customary sequence --- are brought into a stronger combination by the broken cornices, cause the vertical lines to become dominant, allow the two high roof gables with their curved outlines to appear in organic connection with the facade, thus a avoiding the defect on the Otto Henry building. But ingenious is the manner in which the architect follows his predecessor in the ground lines of his conception, in the high windows of the ground story, the bisection of all other windows, the decoration by statues, which alternate with the pilasters and finally even the two gables placed thereon, and how he still freely changes all, independent and subject to a stronger and more

consistent architectural principle, namely instead of the sportive caps of the windows employs gable caps throughout, evey when he places the niches for statues in close connection with the architectural members by means of the consoles projecting above them. Indeed he fell into another fault, when he interrupted the pilasters by such niches, a defect that weighs more heavily for him, since his pilasters by the sharp accenting of the verticals for the architectural system of his facade, express a more earnest importance than those on the Otto Henry building, which wish to indicate nothing more than an ornamental decoration of the surface. But such a defect does not weigh heavy in the otherwise so masterly composition, that among contemporary works is again of the first rank. That furthermore the more slender proportions are in harmony with the entire t tendency of the building, scarcely requires to be indicated.

The sculptured decoration also corresponds here to the dryer character of the time and of the building. In the niches stand statues of princes in the large costumes and animated poses of that epoch. They commence in the lowest row with the owner and his three predecessors, John Casimir, Louis VI and Frederick the Pious. In the second row stand Ruprecht I, Frederick the Victorious, Frederick Iτ and Otto Henry. The third row is formed of four kings of the Palatine-Wittelsbach race; Louis the Bavarian, Ruprecht of the Palatinate, Louis of Hungary and Christopher II of Denmark. Finally on the gables are seen Charlemagne, Otto v. Wittelsbach, Louis I and Rudolph I. Between the gables is the status of Justice. Instead of the ideal mode of expression of the Otto Henry building here appears a more realistic one in the service of the interests of the princely family with its genealogical hobby. Master S. Götz from Chur with 8 workmen executed the sculptures. In the interior of the ground story is entirely filled by the chapel, beside which only remains a passage to the great terrace. The chapel is a simple rectangle divided by strong buttresses projecting inward. Between these extend cross vaults, while the principal space is covered by star vaults. All is still in Gothic construction with boldly profiled ribs. The second story contains the residence of the elector, and the third storn the rooms of his wife and her ladies.

To this building the elector added soon after its completion in 1608 the grand terrace L with its corner pavilions and the stately vaulted portico. Finally he caused the wide and irregular castle court to be leveled to ejualize the inequalities of the terrace and to arrangem ramps and steps, to adorn the whole by a water basin with fountains, and the erection of obelisks and antique monuments, that the vicinity had yielded. Thus the interior of the castle court with its surrounding buildings was brought to completion. What the view lacked of peace and variety was abundantly compensated by picturesque charm and diversity. Reference may be made here to two genuine German peculiarities. All stairs with the exception of some service stairs in the southern Louis building, are placed as mediaeval winding stairs in projecting towers; and further, all parts of the castle reject the plan of open galleries borrowed from the South. Only the building of Frederick II forms an exception. But for this the succeeding owners return to the closed facade.

The last addition was made by Frederick V, the unfortunate winter king, after 1612 at the northwest angle. It is the so-called "English building", indicated on our pan by lighter hatching, with two converging walls, that extend over the castle moat to the roung tower R. The owner erected this for love of his wife Elisabeth of England, daughter of James I. The plan of the building is formed by the fortification walls erected under Louis V with their high vaulted casemates. In two stories on both north and south sides and lighted by a great number of closely set windows rose the building, externally striking by the plain ashlar walls without ornament, on the interior with the richest decoration, for which was called the painter Fouq-
330 uiers from Antwerp. Nothing but the fine stucco ornaments on the window jambs remains of all this magnificence. But the building in its intentional simplicity differing from the dry and ornamental German Renaissance of the Frederick building, indicates the entrance of that more severe classical treatment, which after Palladio's precedent in France after Henry IV, broke a road into England by Inigo Jones. English customs and French refinement made their entry by it. Knightly sports, magnificent festivals with pageants in the bombastic allegoricla

style of the time extolled the life in the castle in the six brief years, until by the rash campaign to Bohemia all this splendor broke into poverty. At the same time the adjacent buildings, the round tower R and the old chapel building F were drawn into these transformations. But just those parts suffered the most frightful destruction, and of the mighty tower with its bold vaults there yet stands only a part of the great external shell, covered by the famous ivy and designated by the inscription of the date of 1619.

With these new buildings was connected the no less astonishing work of the garden design, which Frederick now added as a worthy termination of the whole. Excepting a smaller and older garden on the east side of the castle, the so-called hare garden and the elisabeth garden on the western bastion, the immediate surroundings of the castle everywhere were the untamed nature of the hill with forest and meadow. Now the famous engineer S. de Caus was called, whom Frederick had learned to know in London. After 1615 we find him engaged in Heidelberg in completing this colossal work, first at the angle of the hill proceeding far to the east, then turning to the north to arrange that vast plateau, which bn rising four terraces served as a show place forall garden art of that time. First by extensive blasting of the rock, then by the construction of walls to 80 ft. high, that were ensured against the pressure of the earth by rows of arches and piers, and finally by the filling of depressions was created the ground for it. Yet the garden was scarcely completed, when Frederick marched into Bohemia to win a royal crown, but in truth to lose all and to end as a fugitive in a foreign land. A few years later the castle with all its treasures was the booty of Tilly, but its most precious treasure, the world famous library, was surrendered to the old hereditary enemy of German intellectual culture, and was placed under locks and bolts in the Vatican. Some 60 years later the
331 bands of Louis XIV burned and devastated the great buildings
332 in 1689 and again in 1693. Since it stands there as an incomparable ruin.

The city of Heidelberg itself after the devastations of the French, that almost laid it in ashes, has but few vestiges of the older time to show, and it is the more surprising, that

especially one building like the house zum Ritter (Fig. 147). It is one of the most magnificent facades, that the German Renaissance has to show. One must recognize in the richness of t the sculptured members and decoration the influence of the splendid Otto/Henry building. When the French Huguenots were persecuted by fanatical religious hatred, they found in the Palatinate a hospitable shelter under the elector Frederick III and his son John Casimir. By one od those expelled men, the rich owner of a manufactory and proprietor, C. Belier, this magnificent house was built in 1592. It is a broadly arranged facade terminated by a high gable, decorated by bold colonnades, on the ground story Doric, above being Ionic and finally Corinthian, then with two Corinthian orders on the gable. All is dry in strong forms, the shafts are fluted on faceted pedestals ornamented by band ornaments. In the ground story beside the great portal are placed wide arched windows. Above are corbelled out two rectangular bay windows that extend through both principal stories, partly interrupting the development of the lower columns. Luxuriant ornamentation is spread over all members; hermes in fantastic forms enclose the bay windows, masks and arabesques ornament the gables and the continued frieze of the upper story; on the window parapets are seen the busts of the owner and of his wife Franziska Soriau, the sun as his emblem, the shields of arms and the busts of four Merovingian kings. To these are added numerous proverbs. At the base of the gable is read:-- "If Jehovah does not build the house, the builders labor in vain". Above is "Venus stands unconquered". Finally above on the gable; "To God is the glory of the sun". The ornamentation combines with plants and figures the band and plaited work of the later epoch, and in this stands nearer to the Frederick building of the castle than to the Otto Henry building; but in refinement of treatment the facade remains visibly inferior to the two master creations. Particularly untasteful is the effect of the colossal tastelessly formed volutes of the gable, the stiff obelisks at the angles and the too large rosettes, that quite unskilfully fill the spaces under the inner eyes of the volutes. Quite frightful is the uppermost volute addition with the heavy outline, that even the crowning figure of the knight with tall plume does not improve. Still the facade

as a whole makes a magnificent impression by its rich membering and luxuriant ornamentation, to which are also added strong t traces of gilding. The vicissitudes of Heidelberg are further shown by the corner columns at the left in the upper stories, which were almost entirely destroyed by fire.

In the same street is still seen a geeat house with a diagonally placed bay window at the corner, treated in Gothic style and with Gothic ribs on the vault that supports it. On the contrary the portal is a show piece of the later Renaissance, enclosed by a very wide arch with coupled columns, the lower part of the shaft decorated by elegant ornaments, above it being an antique gable.

In Zweibrücken has been preserved an imposing house from 1622, that forms the upper corner of the main street. A richly decorated bay window set diagonally projects at the other end of the facade. The windows are coupled in both stories, with handsome moulded architrave bands. The ground story has suffered a rebuilding; only the portal still bears the original form, and is crowned by curved Barocco ornaments. Rosettes and lions' heads are surrounded by linear surface ornament and decorate the bay window. Further are found several other houses of the same time with similar diagonal bay windows, though with simpler treatment.

The late Gothic church contains a fine wall tomb of Frederick v. Eltz, d. 1556, executed in noble proportions and adorned by unusually elegant ornaments. This is especially true of the s sarcophagus, on which the deceased is represented as stretched out. The composition recalls the monuments of Simmern, to be described later. In the sacristn is seen an interesting collection of small wall epitaphs with handsome Renaissance decorations, also allied to the works at Simmern.

An extremely stately house of a patrician is the house zum Engel in Bergzabern, belonging to about the beginning of the 17 th century (Fig. 148). It stands obliquely on the street with two diagonal bay windows (a particularly favored form in the Palatinate) at the angles, covered by surface ornament in the well known metal style; the high gable is developed in animated form and effectively enclosed by an indented frieze. A All this is made of sandstone, while the surfaces show plastered

ashlar work. At the rear rises a polygonal stair tower with a bulbous dome. The wide arched portal leads into the court and is adorned by pretty rosettes on its architrave. The winding stair still has Gothic mouldings, but the house doorway was rebuilt in the pedantic style in the last (18 th) century; but the whole is very picturesquely grouped and has a fine effect. Likewise the water spout and the weathercock are to be regarded as skilful smith's work.

Also Neustadt-on-Hardt in the blessed wine district of the Palatinate possesses some valuabel Renaissance monuments. On the old city hall is seen a magnificent flight of steps, that leads to the upper story, like that at Nordlingen, to be described later. And just as there the open worked balustrade shows Gothic tracery, while the pilasters have the forms of the Renaissance. On the Renaissance portal is read the date of 1589. Then is to be emphasized the gymnasium erected in 1579, the
385 Casimirianum, at whose entrance is read the motto "God and the Muses". The windows in the ground story and both upper stories are arranged in pairs; their architraves show volute endings. A round tower contains the plainly treated winding stair. An apparently older building at the left with pointed windows and Gothic buttresses contains the library. A stately private house of about the same time is seen on the Straw market. The main facade is toward the west and is entirely executed in sandstone ashlars, has above the modernized ground story two upper stories and a later ugly addition. The different stories are elegantly divided by widely spaced Ionic columns on pedestals; between each two are rectangular windows with simply profiled architraves, that end below in volutes. On the upper story are placed two pretty shields with cartouches. The side facade is executed in half timber construction, but is badly changed, only the windows having retained their pretty T-shaped architraves. The same motive is repeated on another house in the vicinity.

In these regions are especially favored those arched portals, whose jambs are ornamented by rosettes in lozenge panels, such as we found in Bergzabern. In Neustadt is seen such a portal of 1560; others are in Edenkoben and other places.

336 Chapter IX. Swabia.

The Swabian country plays in the history of German Renaissance one of the most important parts, not merely by the abundance of monuments and their artistic worth, but still more by the great diversity of its creations. For while in the Palatinate the princes appear as promoters of the artistic development, while on the other hand in Switzerland and in Alsace the architecture of this epoch is almost without exception to serve the interests of the citizens, both tendencies appear strongly expressed in Swabia, as if in competition promoting and enhancing each other. In the first line is the art loving race of Würtemberg princes, which in the middle part of the country produced an important number of stately buildings, that can measure up with the most beautiful and most important in our Renaissance; but then comes into consideration the activity of several important cities, among which Augsburg and Ulm assume high rank in German history of culture and of art, others like Heilbronn and Nordlingen, Gmund and Esslingen compete in the second line. Thus the Renaissance of Swabia comprises all sides of the German cultured life of that time, and forms by itself a complete reflection of the great entirety within narrow limits, like no other of our provinces.

337 The gradations of the style we find to occur here. Heilbronn makes the beginning with the bell tower of the church S. Kilian (1510 - 1529) in a fantastic and varied transition style w with a strong mixture of mediaeval, and even of Romanesque forms. About the same time Ulm adds to its city hall those parts which betray the style of the early Renaissance in more definite form. Likewise in Augsburg appears just as early (1512) the new architectural style. After these path-breaking experiments in the imperialcities and Wurtemberg princes energetically take up the Renaissance. Already Eberhard the Bearded by a pilgrimage to Palestine in 1482, and even more by repeated journeys to Italy and by the marriage with the noble Barbara Gonzaga of Mantua was won to a higher culture, and as a friend of the sciences founded the university of Tübingen and zealously promoted the formative arts. But what was executed under his government permits the recognition of almost nothing of the influence of the Renaissance, like the magnificent praying stall in the ch-

church at Urach. The first unquiet times of the passionate duke Ulrich (1503 - 1550) were not suited to afford impetus to artis tic undertakings. But after the return to his country (1534), that had long enough groaned under Austrian supremacy, the prince being refined by austere fate made himself highly meritorious, not merely by zealous promotion of the Reformation, by reorganizing the university, by the care and rich endowment of the schools, that the property of the dissolved monasteries came to establish, but also by artistic undertakings for culture. He carried out the grand building of the castle at Tübingen and erected in Stuttgart the old chancery as the seat of the officials of the country, whose building still shows the forms of his time.

The higher independent development was then attained by the cultured life of the country in the happy reign of the noble duke Christopher (1550 - 1568), one of the most excellent princes of the time. Zealously thoughtful for the welfare of his people, he promoted science and art, commerce and industry at all sides, and gave these endeavors an animated expression in a series of important buildings. Under him began the rebuilding of the old castle in Stuttgart; the castel in Göppingen w with its magnificent stairway and also many other castles were erected; the old chancery in Stuttgart was enlarged. Yet more magnificent are the undertakings of duke Louis the Pious, who both by his theological knowledge and his immoderate love of drinking, as by the splendid buildings proved himself a true son of his time (1568 - 1593). Under him originated the Lusthaus in Stuttgart, the hunting castle in the monastery of Hiersau, the illustrious college in Tübingen, but first of all the masterly new Lusthaus (pleasure house) only torn down in our century (19 th), that in the German Renaissance does not find its equal. The splendor-loving and extravagant duke Frederick I (1593 - 1608), with worldly experience and much cultured by travel, brings this activity to a close. By him the castle at Tübingen received the pompous outer portal; then he commenced the no longer existing New Building in Stuttgart, completed under his successor John Frederick; further originated in his reign the church with the other public buildings in Freudenstadt, interesting as an example of a city plan of that time ex-

executed according to a plan. Also the Princes' building in Stuttgart is his work. With him closes the architectural activity of the Wurtemberg princes ceased in that epoch, for then John Frederick, whose reign (1608 - 1628) extended into the thirty years' war, executed nothing more excepting the pleasure grotto in Stuttgart, although he cared much for the building of schools and other generally useful buildings. Yet the hard time now only permitted the necessary and no longer the beautiful. On the contrary just for the closing time Augsburg presents an important addition to the general picture in the grand buildings of Elias Holl.

The artistic character of this Swabian group has its developed peculiarities. First comes in consideration for the buildings in the middle and lower portions of the county the excellent material. The fine-grained sandstone, quarried everywhere, favors not merely the monumental arrangement of the buildings, but also an ornamental and rich execution even in details. Thus it causes that several of these monuments in the taste of the sculptured treatment belong to the best German creations of the time. The before illustrated portal of the Lusthaus in Stuttgart (Fig. 79) seeks its equal in the charm and nobility of forms. The removed building of the New Lusthaus was in the magnificence of the sculptured decoration one of the greatest masterworks of our Renaissance. The court arcades of the old castle in Stuttgart are distinguished by original and animated architectural beauty. Beside these the class of citizens long adhered to the native trustworthy wooden constructions with framed walls, of whose treatment we give an example in Fig. 149 from a house in Schwabisch-Hall. In the southern part of the country then occurs everywhere the custom of painted facades in animated use, where the building materials require it. In Ulm is a plainer execution, partly gray on gray, partly sgraffito, and partly mere drawings with variously treated stucco covering. On the contrary Augsburg lives in the direct acceptance of the Italian love of color, richly painted facades in fully varied coloring. Let us now consider the separate localities.

339 BUILDINGS OF THE PRINCES.

Duke Christopher caused a castle to be built in Göppingen,

which now exists in very mutilated form. The portal bears the
date of 1559. In spite of this date the forms are yet tolera-
bly undeveloped and indicate a master, who understood the Ren-
aissance imperfectly. The enclosure consists in a wonderful
way of three pilasters with tolerably rude arabesques, though
richly executed. It is oddest, that the pilasters with their
340 stylobates are set on rough consoles, an offense against the
ground principles of architectural composition. The cornice
is crowned by rudely treated animals and arms, and above the
main entablature at the middle are placed two interlaced mon-
strous dragons, that however were not as men wish to state, t
taken from a neighboring building of the Hohenstaufens, but
were made for their places. The most worthy part of the castle
are the three still well preserved winding stairs, two of them
still with Gothic mouldings, and the portals are also enclosed
by intersecting Gothic rounds. On the contrary much richer is
the principal stairway, a magnificent piece of the first rank,
on the portal bearing the date of 1562, again in very much mis-
understood Renaissance, but the stairs being covered in their
entire extent by freely wrought grape leaves, that contain in
their scrolls all sorts of animals, birds, squirrels, even
apes, boars and others, of this precious invention, wrought w
with masterly boldness, full of charm and freshness. As the
master of it must perhaps be regarded A. Tretsch, the builder
of the castle of Stuttgart, since in a decree of duke Christo-
pher in 1565 is mentioned a deduction arranged by him on acco-
unt of the erection of the castle at Göppingen.

Valuable remains also exist of the castle in Hirsau, which
was laid in ashes in 1692 by Melac's band of murderers and bur-
ners. The high gable walls (Fig. 150) with the carved volutes
indicate a stately, even if to all appearance a simple building.
This was erected by duke Louis. The treatment of the coupled
windows with their stone crosses and Gothic enclosing mouldings
still recalls the middle ages; on the contrary the gables with
their strongly curved steps betray a developed and also noble
tolerably developed Renaissance. The location of the great bu-
ilding in the lovely valley of the Nagold is extremely charm-
ing, and the great elm that grows within the enclosing walls
and still rises above the outer walls, almost compensates for

the terrible destruction of the once so important building. A better fate befell the princely buildings in the monastery of Bebenhausen, which recently by the care of king Carl has experienced a restoration in the style. Several rooms in the upper story were completed by abbot Sebastian in 1550, and exhibit good wooden paneling and skilfully treated Renaissance doors. The ceilings likewise consist of panels, square and coffered. Below is seen a greater hall, whose wooden ceiling with its girders is supported by massive consoles, which at t the middle rest on a well carved octagonal wooden post. An old chest with inlaid ornaments dates from 1590. In the church is the pulpit erected about 1560 by abbot Bidenbach, one of the most magnificent decorative masterpieces of the Renaissance. Executed in sandstone with rich gilding on a colored ground, the whole rests on three splendig columns with twisted shafts, that stand on a richly clothed and longbearded man. An elegantly treated portal forms the entrance. The entire work abounds with figure and plant ornament, the latter finely treated, but the little figures are very weak.

Unequally important in general arrangement and decoration is the castle at Tübingen. Rising on the high slope of a hill with its great mass of walls and towers above the edge of the city, surrounded by the forest heights enclosing the Neckar valley, it serves as a characteristic crown of the lovely landscape. The first plan extends back into the early middle ages, when the castle already had great importance as the seat of the palgrave. Duke Ulrich began the rebuilding in 1507; but the first unquiet times of his reign did not permit the building to be continued; just as little could it advance during the Austrian occupation. But duke Ulrich immediately after his reinstatement in 1535 accompanied by his architect Heinz v. Luther, as well as the masters Balthazar from Darmstadt and H. Latz, came himself to Tübingen expressly to promote the building. The date of 1537 on the stair tower of the court still evidences this building activity. Until 1540 the building of the castle cost the duke over 64,000 gulden, to which the city must contribute more than half. The extensive building bears the stamp of different times, but its artistic forms substantially indicate the epoch of duke Ulrich. Yet dukes Christopher and Louis built

farther on it, and also Frederick I added parts, namely the o
portal of the front gateway dates from his time. This entrance
building is a projecting defensive work, forms a broad mass of
solid ashlar work flanked by corbelled little corner turrets
at both angles, and has splendid water spouts as richly treated
suspension rods. According to the ordinary custom then prevail-
ing especially in France, the entrance consists of a broad and
high arch for horsemen and wagons with a little side portal
for persons on foot. This ground motive has been clothed by t
the architect in the forms of an antique triumphal arch. Char-
acteristic for the time are especially the two boldly animated
figures of two soldiers with arquebus and sword, that are pla-
ced as watchmen at the entrance. The chain of the order of the
Garter, to obtain which the pomp-loving duke had so much trouble,
and of whose possession he was so proud, is found carefully c
carved here. Entering through the gateway, one reaches a lobby,
343 separated from the castle proper by a deep moat. The latter f
forms an irregular rectangle of about 230 ft. wide and 300 ft.
long, formerly flanked at the frong angles by great round tow-
ers, of which the southwest one on the left was blown up in
1847 by the French, a pentagonal tower that must yield, while
the northwest one at the right now serves as an observatory.
At the rear joins the principal building a prison surrounded
by high walls and also flanked by round towers. Entrance to t
the inner court at the outside of the east wing is again obta-
ined by an arched portal with a little door for men on foot,
the whole enclosed by magnificent architecture, whose forms
vary from those of the front portal, still belonging to the
early Renaissance. Three richly ornamented pilasters support
an entablature, over which appear the Wurtemberg arms in gold
and color decoration. Above the keystone of the gateway arch
is developed a capital like a console, which corresponds to t
the three pilaster capitals, and that restores in a skilful w
way the rhythm of the elevation, interrupted by the arch. Above
the outer pilasters are placed two standard bearers in the rich
costume of the time; over the inner one rises an upper addition
with columns that bear the figures of two trumpeters. Besides
at each side a portal is enclosed by a quadrant arch, which
shows the Wurtemberg animals supporting the arms, a stag and a

lion in flat relief. P.ssing through the gateway into the inner court area, this ends there in a portal, that shows similar but rather simpler fomrs. Since one reads here the date of 1577, both portals must be attributed to the reign of duke Louis.

The castle court forms an irregular rectangle about 120 ft. wide by about 210 ft. long. It is very simply adorned by several stately portals. In the four angles are placed stairs, in the northeast being a newel in an octagonal stair hall, the others being arranged with flights at right angles, indeed originating later than the first. Otherwise one obtains the plain style of architecture, which then generally prevailed in those regions, a representation by the wooden connecting gallery, t that extends to the left of the southern wing. In the corner at the right a portal leads to the beautifully constructed winding stair, that is still arranged mediaevally and has the date of 1537. This part accordingly falls in the reign of duke Ulrich, to whom we must chiefly attribute the nucleus of the entire building. The portal has to fill the pilasters the heads of Hannibal and Scipio with the naive inscription:- "Hannibal, general of those of Africa, Scipio, burgomaster of those of Rome". Above is a crowned bust with the inscription:- "Julius Cesar, the first Roman emperor. Age 46". The upper termination is a low arch containing a shell. To the great hall that occupies the north wing leads a stately arranged arched portal, whose composition shows the character of the undeveloped early Renaissance, and indeed is also to be referred to the time of duke Ulrich. Two columns support a high entablature with frieze, over which is a freely composed addition, a semicircle at the middle enclosing with a quadrant at each side, thus forming a crowning. The interior now in great part serving as a library, still has in the south wing of the ground story its old Gothic ribbed Vaults, partly in the star form. Likewise the castle chapel in the south wing, just left from the entrance, is a plain rectangle of 29 by 34 ft. with paneled ceiling, and appears to belong to the 16 th century. But the climax is formed by the great hall, which in the upper story is 220 ft. long, 50 ft. wide and but 21 ft. high, occupying the north wing. At the middle it is widened b: a bay structure, that combines a truly grand design with the original and rich treatment of the

forms. It was carried up from the bottom uniformly with the rest of the building,is divided in three divisions (Fig. 151), all projecting at right angles, but the middle is 18 ft. deep and 16 ft. wide, even projecting considerably beyond the side divisions. Thereby the architect, whom we must regard as master Heinz v. Luther, obtained the advantage by the addition of the side windows to each division of the bay window, and ensuring a full view in the deep green valley. Moreover the principal walls are fully opened by wide windows divided in the Gothic style. For the connection of the three divisions with each other, care is taken that the intermediate walls have an opening next the hall, while the main wall with great arches rests on two massive columns. Corresponding to their function, these are short and stumpy, the capitals being freely Corinthian in a fluid Renaissance. On the other hand the star-shaped net vaults like the windows still have Gothic forms, so that we have here to do with a building of the transition epoch. Entirely Gothic is then still treated the circular room in the tower in which ends the winding stair in the northeast corner. It has a central column with oblique Gothic fluting on the shaft.

From the internal equipment remain several excellent wooden portals, that in an upper hall of the south wing (Fig. 152) is richly treated, flanked by two elegantly carved columns,with crouching men on the bases, on the capitals being masks with foliage, the upper arched termination with dolphins and medallion heads, as well as splendidly decorated by gilded rosettes on blue ground. Opposite this is a somewhat simpler portal with pilasters, whose capitals are freely composed in an elegant way. The upper addition with little pilasters, between which are the splendidly carved Wurtemberg arms, richly painted and gilded. Then a coffered ceiling with lozenge panels, simply yet effectively moulded, the framework also painted blue. Besides these Renaissance forms is also found a little stone doorway with the late Gothic ogee arch. Also the subterranean rooms of the castle are to be considered, that in grandeur of arrangement and solidity of construction are not inferior to the rest. Beneath the knights' hall extends the lofty vaulted cellar with the great cask, called "the great beech", which duke Ulrich caused to be made in 1548 by master Simon of Bönnigheim. In the cellar

of the northwest side is seen the draw well dating from the t time of the palgraves, which the occupants themselves in a hard siege ensured fresh water from the outside. For it extends beneath the bottom of the Neckar, thus is over 300 ft. deep, and with a diameter of about 14 ft. is entirely constructed of excellent ashlar work.

In the city is first to be mentioned the present Catholic refectory (William's foundation), the illustrious college that was erected under duke Louis from 1587 to 1592 by the architect G. Behr. The stately but simply treated building forms an irregular rectangle, that is grouped about a long and narrow court. The main entrance lies at a truncated corner, where two streets meet at right angles. Over the portal are the arms of Wurtemberg beside a great inscription tablet, very ornamentally enclosed by masks and Barocco curved borders with the date of 1595. On the right wing projects toward the street a great round tower, at the left being a smaller round stair tower, close beside this is a high gable with volutes, but otherwise simple and w without pilasters, only membered by a cornice. In the court are found on the front wing the remains of Tuscan pilasters, as vestiges of formerly existing or intended arcades. The principal stairway lies in a projecting round tower of the rear wing.

Here may also be added the city hall, a very extended and o picturesque half timber structure of small materials, however formerly painted gray on gray, only in part artistically animated by still preserved decorations. In the ground story are great arched openings, likewise in wooden construction, closed by shutters, evidently intended for markets; the two upper stories project strongly and are opened by many windows, in the first story being a wooden balcony with a simple rude slate roof. 347 All upper parts are plastered and painted gray on gray, over the windows being broken gables in Barocco forms, with rich garlands of leaves, figures, festoons of fruits and dry broken cornices in the fluid character of the late Renaissance. Over the middle of the facade rises a gable from the vast roof with very Barocco curved volutes. Farther above is a wooden turret with open iron crowning as a shelter for the striking bell of the clock, whose dial is placed beneath. There are the dates of 1508, restored in 1698 and 1848. The nucleus of the building

in fact may date from the beginning of the 16 th century, and for this also speaks the style of the little nude figure of Eve carved in wood, which serves as a console on the corner of the second story. But the commencement of the building dates from 1435 and the picturesque decoration belongs to the end of the 16 th century. How rich that was may be also recognized in the interior. The corridor of the main story shows many remains of gray on gray mural paintings. Namely over the door at the left is Justice with this motto:- "I am called Justice, k known to rich and poor alike, my eyes are covered, that rich and poor may look alike". There is the date of 1596, that we must assume in regard to the facade paintings. In one room of the second story is seen a well painted pane of glass from 1556 with the city arms, beside it being a later one with the same subject. The great hall lies in the third story, but has nothing of its old equipment excepting a few painted panes, among which the finest bears the name and arms of duke Louis with t the date of 1572. That men also later considered the artistic equipment is proved by a mural painting of 1760 in the corridor of the principal story.

A work designed with unusual spirit in the late Renaissance of the 17 th century is the magnificent market fountain standing before the city hall. Above a wide octagonal basin richly decorated by the favorite ornaments of the late time rises a massive square pier, its lower part ornamented by masks of lions with female figures between them; above is a second part with smaller figures in niches and splendid masks. On the projemting Barocco cornice crouch playing cupids and the whole is crowned by a figure of Neptune with the trident. The outline has the happiest effect, the elevation and membering, the sculptured ornament is well arranged, and finally are added the beautifully wrought iron supports of the flow pipes to enhance even the animated effect.

348 The magnificent tombs in the monastery church have already been mentioned on page 84.

Of the princely castles, there further belongs here the castle at Urach, that indeed only its golden hall raises to artistic importance, otherwise being a rude and artless half timber structure. Its plan seems to have been partly built by

count Louis I who erected the castle, but partly to date from the time of Eberhard in the beard. His motto "attempt" with the symbol of the palm tree is seen finely painted on the low tunnel vault of the portal arch with the date of 1474, even if probably a later restoration of the original painting. About the same time many other artistic works were executed there, for from 1472 dates the prayer stall of the duke in the church, and 1431 is read below on its bell tower. Also if all these works do not exclusively bear the Gothic stamp, it would also be impossible to place the artistic equipment of the hall in this time, since its forms date at least an entire century later. This hall is named golden on account of its rich painting and gilding, and offers the sole remains of the former decoration of the castle. According to the custom of the time and country, it is a low and nearly square room 56 ft. long, 42 ft. wide and only 12 ft. high. It receives abundant light from the numerous windows, that almost entirely fill the two external walls. By this abundant light and the magnificent painting the room acquires a gay and festal character. The wooden ceiling, that in its long panels is adorned by light golden pins, rests on four columns placed at square distances, which correspond to three-quarter columns in the corners and pilasters on the walls. Already the strongly swelled forms of the latter, no less than also the pedestals on which all supports rest, and the form of the Corinthian capitals, as well as the boldly profiled caps above them speak for the late time of the Renaissance. The same stamp is borne by the ornamental paintings on the walls, which exhibit the cartouche work of the late Renaissance. All this belongs to a rebuilding, at the earliest to be placed at the end of the 16 th century. But the palm tree with the motto of duke Eberhard there, which is repeated everywhere in the walls and affords a very expressive mode of decoration, may well be imitations of mural paintings from the time of the first builder. It is characteristic therefore, that the script still retains the Gothic small letters of the earl-
349 ier epoch, while the late Renaissance elsewhere prefers the Roman capitals. The entire decoration, chiefly executed in brownish red, which with the rich gilding and the beautifully conventionalized palm tree with its crown of leaves, makes a

refined and splendid effect. To this are finally added tw richly treated portals, also handled in the already strongly Barocco forms of the late Renaissance, one being particularly enclosed by interrupted columns and crowned by obelisks likewise interrupted. Over the principal doorway are seen the Wurtemberg arms combined with those of Brandenburg, which according to Professor Haakh's note indicate duke John Frederick and his wife Barbara Sophia v. Brandenburg. The combined initials of both are found on the smaller portal. The fixtures on the doors consist of magnificent interlaced ornaments with fantastic caricatures and are gilded. Likewise were the now painted fittings of the window frames. The arms with the initials of the same duke and his wife reappear again on the magoificent stove, that yet exists from the old equipment. The lower part is of cast iron and rests on four sirens and bears the letters E, H, Z, W, that Professor Haakh justly refers to Eberhard III, son of John Frederick. The upper portion is of terra cotta, painted white, red and yellow, with hermes and caryatids at the angles, in t the middle being figures of the Virtues in flat niches, with stags lying on projections of the cornice. In harmony with all these works there is outside in the corridor and over the door of the fireplace the date of 1612. Still to be mentioned is t the magnificent bedstead with inlaid work, and especially the very beautiful canopy, in which Professor Haakh, led by the Wurtemberg and Bavarian arms, proved to be the unfortunate marriage bed of duke Ulrich, from sprung duke Christopher.

With the earliest dated works of our Renaissance is counted the remarkable votive tablet of 1526, that is seen over the principal entrance of the princely castle of the Hohenzollerns at Sigmaringen. It is a sandstone slab with the plain and well designed and composed group of a Madonna holding the corpse of her Son on her breast; beside it kneels Felix, "count at Wurtemberg and at Heiligenberg", to whom Sigmaringen then belonged. Gracefully decorated Renaissance pilasters enclose the sculptured panel, and handsome laurel wreaths hang above it. The spandrels of the low arch that terminates the panel are filled by figures of dragons. This is the only mediaeval reminiscence;
350 all else bears the expressed character of the Renaissance. One must conclude perhaps on an upper Rhenish master from Constance

or Schaffhausen, where then in some cases the Renaissance was purely employed. Thus for example in Schaffhausen on the vaults of church S. John are the works described on page 240. The painting, in gold on blue ground for the enclosure, green garlands, has been recently restored.

In upper Swabia the former Carthusian church at Buxheim near Memmingen contains nobly carved choir stalls, allied to some from Danzig represented in Fig. 22, but still masterly carved and even more luxuriantly decorated. Moreover the high altar is one of the finest works of the commencing Barollo, strikingly similar to the altars in Ueberlingen mentioned on page 220. The origin of the entire equipment must fall about 1640.

A few and not even important things are presented by Lindau in its city hall. In the antehall is seen a fireplace with early Renaissance forms from 1536. Another fireplace there with the date of 1578 bears the stamp of the developed Renaissance and exhibits in the crowning well treated acanthus leaves. The flight of steps has pretty supports in volute forms, and on the projecting bay window is seen a portal of 1578.

A stately court with porticos is shown by the old castle at Ellwangen, charmingly located on a hill above the city in the midst of a luxuriant fruit garden, meadows and a noble series of old linden trees. It is a mighty work of great extent and surrounded by enclosing walls and moats. Externally it presents only great masses without membering or decoration, on the sides next the city project two obliquely placed towers like bay windows. At the entrance side on the east a massive bulwark forms a sort of outwork. Through a gateway with heavy portcullis one passes first into an extensive farm court, now assigned to the agricultural school located there. Then one enters through a hall covered by cross vaults the inner court of the castle, that shows stately arched porticos on three sides, east, west and north. At the southern side projects into the court a building erected later at the beginning of the 18 th century, externally plain but distinguished by a grand state stairway. The three older sides of the court belong to about the beginning of the 17 th century and have arched porticos of squat proportions, that only in the ground story of the north side attain a more stately height. Stumpy columns in the ground and two

upper stories support the depressed and simply strong arcades;
357 in the upper story they are Ionic, in the second are partly I Ionic and partly Tuscan forms, while the columns in the ground story have plain bell-shaped capitals. The portals are already quite strongly Barocco. Important Renaissance works, likewise of the later time, on Kapfenburg, a castle of the Teutonic order near Lauchheim. The principal portal is an imposing and well composed work in the bold style of the end of the 16 th century; flanked by rusticated piers, that like the other parts show bosses originally executed in round profile and entirely covered by linear surface ornaments. Two ornamentally executed arms adorn the upper cap, that is enclosed by volute work and crowned by an Ionic attic. Refined ornamental charm plays around rude strength. The whole is characterized by high originality. The gable wall of this front side in the same dry manner is decorated by systems of pilasters and volutes. In the interior the rather narrow court is without importance; but it acquires picturesque charm by the arrangement of the broad entrance portico, that opens toward the court by a stumpy rusticated column. The ground story possesses a hall now divided by a wall, and with rich stucco ornaments on the cross vaults, that rest on bold columns. Similar ornamentation is often found in private houses in Rothenburg. In the castle chapel with Gothic star vaults is seen a beautifully composed and well executed tomb of William v. Bübenhofen. Valuable portions of the initial equipment have also been preserved at castle Baldern, not far from Bopfingen.

Among the princely buildings of the end of the epoch, those at Freudenstadt already belong as the most remarkable, since they present to us the image of a planned city arrangement of that time. Located on a high plateau of the Black Forest, which directly west of the city descends into the deep and picturesque gorge of the Kniebis, Freudenstadt was founded by duke Frederick I in 1599 and built after the plans of Schickhardt. The opportunity for founding it was given by the expulsion of the Protestants fro Austria, Carinthia and Steiermark, to whom duke Frederick offered a free city in his domain. Since among them were many miners, he indicated to them the new city to be built for dwellings, in order to employ them in the neighboring

mines. with the outlying location not far from the pass of the Kniebe, that here opened the land to the west, the city must be protected by walls and moats, and have a strong garrison. It remained for a time with a strong palisade, and duke Eberhard III first erected after 1661 the fortifications, that were soon recognised as useless and again were left unfinished. The plan of the city forms an irregular square, whose centre is a vast place about 750 ft. square with an area of about 13 acres. Duke Frederick caused it to be planted with ornamental trees, and had the intention to erect a castle at the middle, which however never came to execution. He carried on the building of the city with great zeal, when he often sat on the trunk of a tree to arouse the workmen to diligence. Already in 1602 the four sides of the great market were completed, and there was also not lacking the then indispensable gallows. The excessively large square is now mostly utilized as a garden, so that it can make no uniform impression. The plan of the streets extends in two, three or four lines parallel to the sides of the great square, in both principal axes intersected by cross streets, while elsewhere only unimportant cross alleys form the connection, an arrangement that is neither beautiful nor suitable. But Schickhardt himself states, that he was compelled to carry out this plan by the duke's order, while on his part he would have given to each house a little garden. In fact the first plan shows a far better scheme; the streets cross each other at convenient distances; the church is drawn as a simple rectangle and placed on a special square. The castle should form one corner of the city. First on the second plan are seen all the peculiarities, that the city actually received. In a singular manner the castle to be erected, a regular square with square corner towers externally and four stair towers in the court, was placed diagonally on the principal axes of the city. Also the arcades that on short Doric columns connected the houses on the market place are first seen on the second plan. In this form they are nowise very suitable, yet give the houses a rather more stately appearance. On the corners of the market were placed the principal buildings, each consisting of two wings at right angles; the market house, hospital, the city hall and the church. The hospital was soon destroyed by fire.

the market was assigned as a building for the upper officials, and only the city hall and the church retained their original purposes. All these buildings have arcades on their front sides for which were chosen Ionic columns to distinguish them from private houses. The most interesting of these buildings is the church.

At the southwest angle of the great square the church (Fig. 153) has retained its L-shaped form with two wings, which with the rejection of every traditional form is a result of tasteless suitability. In practical respects not at all worthless, but on the other hand the building by its unusual form makes a singular impression. The two wings are one story, meet at a right angle, are covered by a richly divided Gothic net vault, the southern arm enclosed on three sides of an octagon, a and finally a square tower projects from each wing. In spite of the late time of the erection, Gothic forms are mixed with those of the Renaissance in all parts of the building. Already on the exterior (Fig. 155) this appears. The six portals that lead into the interior are partly pointed, even being enclosed by intersecting mediaeval rounds, but are flanked by antique pilasters, that according to the mode of the early Renaissance have architraves with lozenge panels. Their capitals are like Corinthian. Particularly rich are the two portals of the church at the western wing enclosed by Corinthian half columns and crowned by a gable. Over the portals are seen executed in fine green sandstone, reliefs with scenes from the Old and New Testaments, among which are Moses with the tables of the law, the creation of Eve, the flood, the birth of Christ, all in the manner of the art of Michelangelo, fluid and treated with animation, but in great part strongly weathered. The portals themselves like the other architectural parts are constructed of red sandstone. The inner sides of both wings next the square are characterized by segmental arcades on wide piers. The outer angles of the piers are treated by Corinthian half columns recalling Romanesque art. On the contrary the windows of the church again exhibit pointed arches as well as Gothic tracery of tolerably misunderstood form. A similar mixture of styles is betrayed by the towers. Built square, they are divided in two stories by bold antique cornices, and then above a termi-

termination with mediaeval gables pass into the octagon and are crowned by a gallery with open late Gothic tracery, rising above in a diminished octagon, and closing with a curved domical roof, above which rises a lantern with a concave spire.

In the interior was devised a thoughtful arrangement, that the space over the external arcades should be used as a gallery, as shown byoor plan in Fig. 153. At the ends of both aisles are placed particularly extensive galleries, to which one passes by two winding stairs. These galleries are connected together at the inner side and are enlarged where the two wings join, to receive the organ. There lies the pulpit that is placed in the outer angle (Fig. 154) opposite the diagonal. Between both stands the altar turned toward the south and before this is t the font, a very old work of Romanesque sculpture from the neighboring monastery church of Alpirsbach. Yet to be mentioned are the magnificent Gothic sedilia of 1488, that are placed b beside and opposite the stair to the pulpit. The eastern end of the south aisle is raised 9 steps and the sacristy is in the adjacent tower. On the other hand the north tower contains the two main portals, to which are added two others in each aisle.

If the impression of the exterior is still insipid on the w whole in spite of the rich portals and the stately towers, on the contrary the interior acquires a higher artistic interest by the rich equipment. Chiefly contributes to this the magnificent vaults, even if only executed in wood, which exhibit the forms of a rich and beautifully composed Gothic net vault. It is in polychrome still entirely in the mediaeval fashion, painted blue and dark brown with rich gilding. A,, intersections are adorned by arms; in the centre of the great diagonal in w which the two aisles meet, is seen the Wurtemberg arms at very large scale, enclosed by the chain and the motto of the English order of the Garter. In the immediate vicinity are the arms of adjacent and related princely families, and more distant are those of monasteries, cities and markets of the duchy of that time. The whole has an extreme magnificence. No less richly are the other parts treated. On the parapets of the galleries are seen 26 reliefs of Biblical stories executed in stucco, splendidly painted and gilded. The consoles on which rest the galleries show Barocco volutes and masks, blue, white and gold.

nude parts being painted flesh color, over them being a frieze with white and partly gilded rather meagre flower scrolls, in which all sorts of animals, kittens, birds and serpents make their way. Then first follows the proper balustrade with 28 figures of prophets and patriarchs, white and gold in the mannered Italian style, between them are richly painted Biblical r reliefs, alternately from the Old and New Testaments, so that here is again given an echo of the typological series of pictures of the middle ages. Contemporary with these works is the decoration of the altar. Also here the Gothic again comes into use, for in painted niches, whose arches show the trefoil and are adorned by Barocco masks, are seen mannered and boldly wrought statuettes of the apostles. A fine grille of wrought iron encloses the altar, behind which rises an expressively carved crucifix of the earlier time, probably from the monastery of Alpirsbach. Finally also the pulpit with its stair is richly ornamented by painted stucco reliefs, that are enclosed by entirely Barocco volutes and other ornaments of the same style. It rests on the figure of an angel and shows on the railing of the stair the four evangelists, on the upper parapet are Moses and John the Baptist, on the sounding board is Christ ascending to heaven, all in very mannered forms. The general impression of the interior is strikingly low, but wide and roomy, rich f from the magnificent decoration. In any case the church is an interesting experiment in treating the Protestant House of God from rational points of view in oppositi n to tradition. From Schickhardt's statements we learn, that the entire erection of the church cost over 22,000 gulden. The painter J. Zuberlein received the important sum of 4,451 florins; on the contrary the sculptor, who is not once named, received only 570 florins.

HENRY SCHICKHARDT.

I interrupt here the course of the description in order to sketch a view of the life of an architect of that time. The l less we know of the studies and life of our former architects, so much the more valuable is it to us, that the artistic and literary remains of Schickhardt are still partly preserved. These are kept in the public library in Stuttgart, and consist of three quarto volumes in which he has sketched the recollections of his journeys, of one thick folio containing his inventory, and

finally a number of separate sheets with drawings of mostly mechanical contents. If we add thereto the numerous building documents, frequently accompanied by sketches, that are preserved in the State archives at Stuttgart, from these may be completed on many sides the contributions to his meritorious biography.

Henry Schickhardt was born in 1558 in the city of Herrenberg, several miles southwest of Stuttgart. His grandfather of the same name was an artistic carver of figures, as may be recognized from the choir stalls completed by him in the monastery c church there. His father seems to have been a joiner and master foreman. The young Schickhardt probably attended the Latin school in his native city, then in good repute, for that he was not ignorant of Latin is known from many passages in his notes. He may also have obtained some knowledge of French, as he repeatedly was engaged in the possessions beyond the Rhine then of the Wertemberg dukes. There were also found in his library French as well as Italian books, since he became well acquainted with the latter language in repeated journeys to the South. However that nothing is to be said of a deeper knowledge of languages and of a proper learned training for him, is evident. Manifestly he early devoted himself to architecture, and in his development the regard to his future calling was determinative. From his sketches we learn that in 1578, thus at 20 years, he came to the ducal architect G. Behr, and in 1581 assisted in the "supervision" at the new Lusthaus. Very rapidly developed his talents, for already in 1579 he built independently the castle at Stammheim, and in the following year that at Mötzingen, as well as two private houses in Stuttgart. In 1584 he married in his native city and was soon theafter chosen in the magistracy in spite of his youth. He seems to have lived there during the next years without interruption, until duke Louis called him to Stuttgart in 1590 to rebuild with Behr the burned city of Schiltach. But still in 1593 we find him in the service of this master at the erection of the college in Tübingen. In the same year he was again called for a second time to Stuttgart and sent to Mompelgard by order of the duke. About this time he must have been appointed ducal architect, for in 1596 duke Frederick gave him a house with materials for rebuilding in the vicinity of the lumber yard at Stuttgart, which he

then immediately executed. In January of the following year d duke Frederick honored his architect by visiting him in the new house and gave him rich presents. A manifold practical activity occupied the next years; we find Schickhardt not only busied in Tübingen with the building of the college there, but with numerous castles in Swabia and Alsace and many other works, l like the erection of the church at Grünthal and the arrangement of a healing spring and baths at Boll refer to this time.

Until then the master had indeed obtained his knowledge of the higher architecture chiefly from books. But at the beginning of 1598 he went to Italy and remained there for five months. A diary richly mixed with drawings gives an account, that is found among his remains. His reports still have the naïve tone, which we recognize in Dürer's diary of his journey, yet he sometimes goes quite minutely into whatever notable presents itself. The journey passed through Ulm and Augsburg and first to Venice, thence in the other cities of upper Italy and west as far as Milan; we find notes for Venice, Padua, Ferrara, Vicenza, Mantua, Milan, Casale di Monferrato. He sketched only facades like the library of S. Marco and palace Bevilacqua at Verona, several bell towers at Venice, the Rialto bridge, church facades, like the Jesuit church at Milan, but also noted mechanical arrangements of all kinds, particularly waterworks. Just at Ulm the waterworks there pleased him, and he represents it in extensive drawings. Likewise in Augsburg and many other places. Also the construction of wooden panel bridges as at Trient, the arrangement of fireplaces in Venice, the locks and the navigation of the Brenta, a wooden suspension bridge in the Tyrol, the machines for dredging the canals in Venice, all this he represents with great thoroughness. He proves himself a skilful draftsman, not merely in these techoical matters, but also in artistic works, also successful with figures, although his forms do not escape the mannerism of the time. Particularly pleasing to him are the city halls of Padua and Vicenza on account of their similarity to the Lusthaus at Stuttgart, and has reproduced them in external views and even cross sections. His interest in fortification is recognized by the representation of the castle of Turin and of the citadel of Casale di Monferrato. In Vicenza he also especially mentioned Palladio's

theatre, that he gives in a plan and elevation of the stage b building.

That his journey was not limited to upper Italy is proved by a second quarto volume, on the title page of which he placed an altar from Padua with the legend:- "Some things that I Henry Schickhardt have drawn in Italy, which have pleased me". On t the back of the sheet is again read his name and the following warning:- "This little book shall be preserved in high esteem after my death and kept for my sake". Here one sees at once, that to an architect if that time the buildiogr of Palladio belonged to the most important in Italy, for no less than 10 sheets are devoted to his works in Vicenxa. These drawings are made with great care in the manner of the time, drawn in ink with a ruler and shaded with the brush. The beginning is made by palace Chieregati with its beautiful porticos; the greatest attention however is devoted to the theatre of Palladio, and on 5 sheets he gives its plan, section, perspective and facade, indeed drawn with great skill. The drawings contained in the earlier volume are the first sketches that he carefully executed here. Especially the representation of the stage building is a little masterpiece. We further find in this book a notice of the Coliseum,and the amphitheatre at Verona, a proof that the artist also visited Rome. Interesting and characteristic of the manifold interests of our traveler is the minute description with plan and sketch with dimensions of the great Italian state carriages with their wide seats and canopy roof; likewise that of the ship of the duke of Mantua, in which he states that duke Frederick traveled. Also one finds a Venetian gondola, the sedan of the duke of Mantua, and exceptionally a work of antique sculpture, the crouching Venus in two views. To his further journeys testify several buildings from Besancon, the church tower at Dole, where already occurs a striking awkwardness in the representation of Gothic forms; further buildings in Strasburg, and the chancery in Offenburg. In Cassel he was impressed by a lime kiln, whose construction he fully gives.

The same manysidedness is exhibited by his diary of the second Italian journey undertaken with duke Frederick, of whose text we have already spoken on page 44 et seq. But since the

original manuscript is at our command, then also some remarks on the drawings may be in place. Here before all the palaces in Genoa greatly interested him. He gives several of them in plan and perspectives of their facades, that he has even made effective by ink washes. Especially pleasing to him was palace Tursi Doria with its two magnificent balconies, of which he g gives a perspective view. It is remarkable that here as everywhere he consderably exaggerates the swelling of the columns and pilasters, a striking proof that one alwayu sees with the eyes of his own time. In Rome he sketches the subdivisions of the magnificent carved ceiling in the middle aisle of S. M. Maggiore, then the facade of the new church of S. Peter, the facade of palace Quirinal, that of the recently erected church of Jesuits, but particularly with great detail the waterworks of the Quirinal garden, which he minutely describes. Rapid sketches of the Knife Sharpener and of Marsyas playing the flute are made on the margin of the text. Then follows a very accurate representation of the boat-mills there, and on the margin is read the disconnected note:- "In Rome are many women". He further draws the Roman city wall, beside it being a section of the fountain on the Capitol.,also elsewhere are many other fountains, namely the fountain of Tartarughe; then the plan od castle S. Angelo, and did not fail to devote his attention to the great Roman carriages, which he represents in all parts of their construction. Also where he finds winding stairs, he gives them with particular liking, and thus the famous one in p palace Barberini. Everywhere he inserts accorately the dimensions, so that one always recognizes the practical considerations of the architect.

At Loreto he draws the facade of the church; in Ferrara he makes a drawing extending over two sheets, of the walls, bulwarks, bastions and moats of the fortress. He gives all these sketches in the then favorite and recently again introduced mode of treatment, that combines the plan, elevation and section in a sort of cavalier perspective. In Spoleto again he draws a waterwheel and gives with it a representation of the primitive Italian plow. Likewise in Macerata he sketches a waterworks; in Ancona an arrangement for moving heavy loads by means of the windlass. When he sees there a ship in a

enter in a heavy storm, he rapidly sketches the two sailors is they climb up to reef the sails, where he does not forget how the hat of one is carried into the sea by the wind. He always had the greatest interest in fountains and waterworks. In Bologna he makes a rapid sketch of the magnificent fountain of G. da Bologna. Especially please him the four figures of "female forms above, below with fish tails instead of feet. These women sit on dolphins, and each throws from each breast four very small streams like threads. Likewise each of the dolphins has two streams from the nose". Also the fountain at Ancona, but particularly the waterworks at Pratalino near Florence, that he calls "Brateleß " in good Swabian, and in Genoa those in villa Grimaldi, he has described and sketched with preference. Also he has represented mill works of many kinds, namely a stamping mill at Ferrara and an oil mill there with great accuracy. On the facade of a palace in that city he notes particularly:- "All of baked stones". Also there he gives a drawing of the balcony on palace de Leoni with the sportive cupids, that seem to support it.

The zeal with which the industrious artist carried on these studies, may well be recognized from these three volumes; yet he mentions in his inventory five such books with such notes and drawings, two of which seem to have disappeared. After his return with the duke in May of 1600, now began the most splendid time of his work, that was unbroken until 1632. Until 1608 he lived in Mompelgard with his family, where he conducted the rebuilding of the city, of the palace and the college as well as the grotto and the fortifications. In gratitude for his labors the city conferred on him its freedom. At the same time Freudenstadt was laid out according to his plans and the church was built there. Likewise elsewhere he had much to build in Alsace, among others being eight different mills, among which was the stately water mill at Reichenweier. And yet he found time to make a study tour through Lorraine and Burgundy.

At the accession of duke John Frederick in 1608 Schickhardt was called back to Stuttgart. The inventory made by him gives on 37 folio leaves an accurate survey of all that he had executed before 1632. The multitude and diversity of his business is astonishing. He begins with the cities and villages rebuilt

according to his plans; then follow churches, 17 of which were erected after his drawings, while for many others he had to c conduch enlargements or partial restorations. Further several colleges and schools, 12 castles built anew from the ground, many other castles in which he undertook rebuilding or additions, among them the citadels of Hohentwiel, Asperg and Tübin-gen. Of hohentwiel exists by his hand a plan and perspective of 1591, both splendidly drawn and now in the archives in Stuttgart. A Also outside the country he had many castles to build, and to conduct the division of estates of the nobles. Even for the duke of Saxony he must design in 1625 a "sketch for the very great castle and a new court church there". he must already in 1604 fortify Ensisheim in upper Alsace at the order of emperor Rudolph II, but as a true Protestant and faithful servant of his prince, or as he expresses it; "Since I had little pleasure outside the country, and particularly to transfer to the Papacy, I humbly declined this favor". The magistracy of Ulm called him several times, both on account of the fortification as for a bridge over the Danube. He was also called to Basle, to obtain his advice concerning a cracked pier of the Rhine bridge there. Likewise archduke Maximilian wished to employ him in 1611 in the plan of a citadel at Innsbruck, and in 1620 he must prepare a plan for the fortification of the city of Worms. It is evident how widely his fame had extended, and it is easily recognized, that he belonged to the most important architects of the time. But how manysided he was is learned from his works, since he executed a great number of mills of various kinds, mints and rolling mills, mining works, bridges and all sorts of hydraulic structures, winepresses, bathing places, o pleasure gardens, fountains and reservoirs. Likewise he designed a plan to make the Neckar navigable from Heilbronn to Cannstadt. The drawing of the course of the river drawn for this, which according to his statement he drew with his brother Lucas in 3 2/2 days in 1598, both the original drawn with lead and the copy made by himself in color exist in the Stuttgart archives. It is evident that there is no branch of construction that he has not comprised in his practice.

Most of these buildings indeed belong rather to the domain of necessity than to that of beauty. With what industry the cons-

conscientious man also executed the least problem laid on him by his position, is recognized by the piles of building documents, that are entirely written in Schickhardt's clear handwriting, and exist in the Stuttgart archives. But that also as an artist he belonged to the most skilful of his time, besides the church at Freudenstadt, is especially proved by the so-called New Building at Stuttgart erected 1600 - 1609. I have to return to this work more fully later, but then remark already here, that the old statement, accosding to which this was made after the model of a building at Vicenza, lacks foundation. Rather one recognizes directly from this building (Fig. 162) with what freedom Schickhardt employed the forms of the Italian Renaissance according to the needs of the time and his country. Even more stately than this building would have been another one to be erected on the palace square, for which at the order of duke Frederick he must prepare the plans in 1601, after a number of houses had already been purchased and removed to make a place for the building. After the death of the duke, Schickhardt at John Frederick's order must make a still more beautiful design, that according to his estimate could not have been erected for 50,000 gulden. The breaking out of the war prevented continuing the work already commenced, whose foundations were then later used for the so-called princes' building; but it is to be regretted that these drawings have disappeared, l like most of his other designs.

The particular love of that time for pleasure gardens and t the arrangements connected witt them is proved by numerous notes in the inventory. For Stuttgart he built not only in 1611 a new great orangery, but also a smaller fig house and a second fig house of "lady Anna". At the pleasure garden he further built the lower gateway, a gay show piece of decoration, as may be recognized from the designs found in the archives. Likewise is found also a handsome drawing of the pleasure garden arranged by him at Leonberg with fishponds, running fountains, beds ornamentally arranged like mosaics and magnificent stone enclosure. For the margrave of Baden-Durlach he must prepare in 1602 a grotto, and in 1615 for count v. Hohenlohe make a design for a pleasure house for Neuenstein. Also in Boll he arranged a great pleasure garden at the new baths. A further

view of Schickhardt's artistic tendency is given by the tower of the church in Cannstatt (Fig. 119) and by a stately citizen's house on the market at Stuttgart (which see later). The number of houses erected by him in Stuttgart is very great. He appears with amiable readiness to have been at the service of every one. Once in his inventory he mentions "in 1609 my tailor's house was rebuilt; but I don't know his name". Like his own, all these houses were plain half timber structures with stone basements; the most animated had handsome stone consoles at the angles.

His preference for mechanical and hydraulic works, that we have already found in his diaries of journeys, is proved by a folio volume with drawings in the public library in Stuttgart, which with great accuracy as if intended to be published, represents a number of fire engines of the most varied kinds, hydraulic machines, windlasses or treatmills, windmills for pumping works, a sluice for a milldam and the like, with the details of construction. On the first of these finely drawn sheets is read:- "This I, Henry Schickhardt, have written on Feb. 5 of the year 1629, since by God's mercy I have passed the 71 st year of my life and have commenced the 72 nd. May the dear God further give his grace and blessing. Amen. Amen". On the other hand a volume of drawings dated 1595 in the archives, in which a number of salt works from Germany, France, Lorraine, Burgundy and Italy are represented by him with all the care, accuracy and grace, in all technical parts. The last years of the life of this excellent man were disturbed by the horrors of the war, and he must himself become a sacrifice to that awful time. About the end of 1633, when Schickhardt with the little remnant of his family had fled to the city of Herrenberg, he fell a victim to the brutality of an imperial soldier, who threw an axe at him from the street, then broke into the house, and thrust a sword into the body of the peaceful man, who desired to protect his family from outrage. For three weeks the unfortunate man suffered from the wounds received, until at t the beginning of 1634, the aged man of 76 years was relieved from his pains.

Of the character of this honest, God-fearing and faithful man, nothing gives such a clear view as the inventory, which he himself set down in the last years of his life. It is a thick

folio volume, that commences with the enumeration and description of his properties and houses in Stuttgart, Herrenberg and other places. He himself estimates his possessions in Stuttgart at more than 25,000 gulden. Among them were found 8o silver goblets, mostly gilded, which he described in the list as golden show portraits given him by the favor of princes, also sketched and colored there. By the diversity of their forms they are of great interest. To these are added rings, swords, hunting knives, great silver spoons, belts and chains, that he conscientiously sketched and described. One of these illustrations he accompanied by the words:- "These two rings were stolen from me, but I know well who is the thief". They were mostly gifts from princes, nobles and cities, for whom he had built.

But of special interest is the list of his books. He enumerates 500 of them, a very important liprary for a private man of that time. A sight of the list gives us an animated idea of the degree of culture and of the intellectual needs of the man and his time. How strong was then the religious tendency and religious interests results from this, that the theological section, or as he expresses it, the "books of holy writings, with which he begins, occupies 101 numbers, more than any one of the other sections. One finds not merely the Bible and Luther's book of family devotions, but "the sixth part of books and writings of the Reformer. Further a number of sermons, partly delivered at the dedications of the churches erected by Schickhard. Further already a series of antijesuitical writings, where especially the polemical tendency of the time strongly appears. We further find Frischlin's comedies of Rebecca and Susanna. Then come the law books with 42 numbers, ordinances of the country and cities, customs of building laws. An important chapter is formed by the section of medicine with 83 numbers, among them many on plants and medicine, the oldest from 1485, books on healing baths, others for women with child, cook books and on managing cellars, agriculture and gardening, bee and silk culture, veterinary science, alchemy, mining and coinage. Then 59 historical books, among them Münster's cosmography, S Sleidanus' work on history, a German Plutarch, chronicles and travel books, P. Comines' memoirs in the German edition, Schildberger's travels, guide books through Italy and Germany, a Fr-

French-German and a Latin-French-German dictionaries, as well as a Latin grammar by M. Beringer. To these were added various popular romances; emperor Octavian, his wife and two sons, seven boogs of Amadis of Gaul, the shepherding of the beautiful Juliana, the Lalenbuck, the ass' speech, the great Christoffel, Doctor F.ustus and "Praise and blame of women". How he strove everywhere to increase his library is recognized by a note at the end of one of his travel volumes. We read there:- "To inquire for books. Grandmother of all practice. Josephus has been made into good German by the pastor of Mittelweir. Melchior Sebitzius wrote on tillage in 1588. Flea hunts by women are amusing".

Now follow in his inventory the technical writings that begin with perspective. Here are wanting scarcely any of the numerous valuable books of that time. The beginning is made by the Italians Sirigati, Barozzi, Barbaro, and then come L. Stör, Lautensack, Hirschvoge, 8 volumes in all. Architecture compreses 34 numbers and commences with the German Vitruvius of 1548, Serlio in Italian and in German, Palladio's manual, P. de l'Orme, du Cerceau, whom he holds as an Italian, and many others to the works "of the artistic, famous and honorable W. Dietterlein, my dear and good friend", as he adds. Here he mentions also his 5 diaries of journeys. Further follow 18 numbers on fortification, where the most important Italians, Lorino, Maggi, Franco de Marchis, as well as D. Speckle appear. To these are added 22 books on the art of war and sieges, 7 on gunnery, 15 on gemoetry, several on supervision and on surveying, 19 on arithmetic, that he terms "the most beautiful art in the entire world". On the art of the painter and the sculptur, which begins with Dürer's writings in German and in Italian editions, he counts 24. The close is formed of 31 numbers on Wurtemberg and some astronomical and astrological works.

Finally he enumerates 1271 copper engravings, among them being Italian and antique buildings, views of cities, landscapes, tombs of princes, fountains, indeed three of Augsburg, five in Italy, altars, "65 great and artistic pieces of sculpture", c choir stalls, arms, Dürer's triumphal arch, sheets of perspectives and others. Here also we find a manysided artistic interest. And when Schickhardt even terms Trajan's column a pyramid,

and on the contrary the obelisk before S. Peter's a column, t then one still recognizes from all this not merely a genuine and comprehensive knowledge of his art with all appertaining to it, but also an unusual endeavor for general culture, so far as attainable in his position in life at that time.

That the faithful and industrious man enjoyed not merely the recognition of his contemporaries, but also especially in a high degree the favor of his princes, is recognized by many things. Under three successive administrations he was busy and honored with unlimited confidence. Particularly duke Frederick appears to have esteemed him highly. Besides the house and the materials for rebuliding, that he gave the honest master, the inventory mentions also many other gifts. When the duke took him to Italy, he made him a "noble outfit" for the journey, t that Schickhardt valued as at least 25 florins. The duke sent his family for maintenance 100 florins and a pail of wine. For the improvement of the Neckar he received from the duke 80 florins, for the description of the Hungarian and Italian journeys that he made with the duke, 200 florins. Occasionally Schickhardt notes that the duke presented him with "some art books", or a whole stag with hide and hair", or "a wild boar". Also J John Frederick repeatedly showed the master his favor. He increased at once his salary by 80 florins, added to his permanent property and repeatedly gave him magnificent goblets like his predecessor.

In spite of the favor of his princes, he must still experience that occasionally arrogant foreigners were preferred to him. Thus especially for the construction of the grotto in the pleasure garden, for which John Frederick called a Dutch artist at high pay. To this perhaps refers an incident that Schickhardt refers in his sketches. He states that he once advised the duke against "nundertaking certain unnecessary things," whereupon the latter regarded him with "entirely ungracious eyes". "But when I mentioned certain facts, why I advised against it, I perceived the favor of the prince, that he honored me and mine by a gold goblet, thereby saying that he would be my gracious master". This occurred on Fib. 13 of 1611; then the duke was probably already occupied with the plan of for that grotto construction, which was soon after undertaken. Moreover our

master had already had sufficient opportunity earlier for the project for making the Neckar navigable, when engineers were called "from Holland, italy and the Netherlands", to become angered by the foreign pomposities (according to his expression) and their frivolous proposals. Then commenced the time when the native honest masters were supplanted by foreign artists of distinguished appearance, and in the foreign affectations of the courts German customs and art must be ruined for a time. Schickhardt is one of the last old genuine German masters, who could learn in foreign lands without giving up his own. Therefore he already merits an honorable remembrance.

STUTTGART.

The capital city of Wurtemberg owes its first plan and its prosperity to its princes. Already in the 13 th century we find here a village attached to a castle of the counts of Wurtemberg, and already in 1286 this could offer strong resistance to the siege by king Rudolph I. With the 14 th century the fortress became more and more the favorite residence of the counts, and already in 1417 were mentioned various comforts, among them " the old apartment of the counts above in the house with 5 good bedsteads, the chamber with the kitchen garden next the court outside, the bay window with three bedsteads, the great chamber beside the apartment of the count, the knight's room over the house, and the lower great yard for the tourney". At the same time is mentioned a summer house before the castle, and in 1480 the new house conceived, which count Ulrich the much beloved may have built. This early mediaeval plan evidently formed a loose group, perhaps connected together by passages, and probably according to the custom of the time being enclosed by walls and moats. Since by the Münsing treaty of 1482 Stuttgart was mentioned as the principal residence, the importance of the castle must increase, and it was duke Christopher that first took into account the requirements of the new time by a ground rebuilding, when he caused the older buildings to the eastern wing to be tory down (D in our Fig. 157), and after 1553 added the three new wings with their stately arcades. From that year dates a document of duke Christopher, that entrusts to the foremen J. Meyer and P. Busch the preliminary works. The estimate of cost was prepared by a master B. Berwart,

who does not occur otherwise. But as the proper architect we come to know - A Tretsch from the documents, to whom are directed most of the orders of the duke. By him originated the building now designated as the "old castle to distinguish it from the new residence palace, which without question belongs to t the most prominent creations of the German Renaissance.

The old castle with its mighty walls, high roofs, the colossal round towers at the angles, the bay windows, balconies and gables, already appears externally as an imposing and picturesque design (Fig. 156). In height and massiveness the old eastern wing surpasses all other parts, and had in its ground story contained the great place for the tourney with its high pointed windows, above these being also two stories and an attic story. This part toward the morning sun already contained in the old time the living apartments of the master. The projecting building at the right side covered by a great terrace was added in 1558 as archives. It formerly bore a little pleasure garden with rare flowers, other exotic plants and a fountain. Duke L Louis caused in 1578 the erection of the round tower beside the archives. With an external diameter of 45 ft. it is constructed of beautiful ashlar masonry, while the other parts of the castle are built of irregular stone blocks. The same duke then added at the opposite southwest angle a second round tower of similar construction (H in Fig. 157) of 32 ft. diameter. Even more massive and at the same time a model of skilful construction in beautiful ashlar work is the tower G at the southeast angle, 50 ft. in diameter and added in 1687 under duke Eberhard Louis, whose initials with the date are read on the exterior. At the south side the polygonal altar niche of the chapel with its high late Gothic windows breaks the simple masses of the wall. On this as on the north side the building of duke Christopher projemts 18 to 20 ft. beyond the old eastern wing. From the north side a simple round arched portal leads through the vaulted gateway into the castle court. The principal front with an extent of about 250 ft. forms the west side, where is also the main entrance, consisting of a gateway and a doorway for persons on foot, leading through the vaulted passage A into the court of the castle. Over the portal ends the middle part of the facade, kept low here, with a terr-

terraced balcony, on which at festal occasions stood the musicians. Everywhere the exterior of the building is plain and without ornament. The only artistic work is the two arms over the main portal, enclosed by pilasters and cornice with very delicate ornaments from the time of duke Christopher. Otherwise the portals are even entirely rude, and of the pilasters and figures added at the north by duke Frederick nothing more is to be seen. The castle was further surrounded by a water moat about 30 ft. deep and 25 paces wide, that indeed on the north and east was already dry in the 16 th century and served as a place for keeping duke Ulrich's lions, and was then entirely filled in the 18 th century. Then were still seen in the according to an old description among other things, "two great aurochs of both sexes, so much liked here by his royal majesty in Prussia, that they were sent to Berlin;" purther "a very r rare great Corsican bouquetin with a fine female Corsican deer."

Surprising is the view when one enters the castle court B ((Fig. 158). This measures about 84 ft. wide by 150 ft. long a and is surrounded by stately arcades in three stories, whose segmental arches rest on strong columns. In an original arrangement the arcades are carried around the two round stair towers lying in the angles of the west wing. For thus entering at the right lies the chapel C to which lead richly decorated portals in the ground and upper stories. But from the east wing D projects a great stairway, that already makes known its importance by the obliquely placed windows. In a document of the Stuttgart archives, duke christopher orders the master B. Berwart to go to Dillingen, where he saw in the castle of the bishop of Augsburg "a winding stair", which so pleased him, that he desires a similar one to be constructed in the Stuttgart castle. Since later mention is made of the "winding stair in the old house", this can only mean the great winding stair or steps for mounted persons. A vaulted gateway permits the entrance to the stairway and at the same time to the colossal area D for the tourney, into which one can drive with horse and wagon. The stairway is a gently ascending ramp, that rests on rampant cross vaults, and on its stone floor can one ride up to the uppermost story. The building projecting at an acute angle at the left contains the broad steps that lead down to the vast

vaulted cellars.

Of special interest must have been originally the now neglected vast area of the tourney. With a breadth of 60 ft. and a length of 165 ft., the are is divided by piers with high round arches into two aisles. Great Gothic windows, 5 in front and 2 on the other sides, admit sufficient light. Doubtless the h hall originally formed the principal building, the palace of the castle, which in the middle ages served as assembly and d dining hall of the count and his vassals. Later he appears to have utilized it for small tourneys, but already in the time of duke Christopher it was used as a dining hall for the middle and lower classes of the ducal officials and court servants, who to the number of 450 were daily fed at 50 tables. The adjacent tower F has a hall below, whose cross vaults rest on a central round column. An enclosed winding stair forms the c connection with the upper story, where is found a similar hall. The tower G contains in the interior a great hall 50 ft. diameter, and is connected with the tourney by a doorway. Otherwise the entire ground story of the wing is surrounded by a narrow and low passage for communication.

Over the tourney rise two stories, that already by the great riding stair are indicated as the principal rooms of the old castle. Here one reached "the very primitive rooms of the ancestors". The painting was with gypsum and cast blocks in many f forms, the beams artistically carved, the rooms beautifully paneled, decorated by "marble stone and carved work". In the middle story was particularly found the knight's hall, usually termed the knight's room in the 16 th century, the most important state room of the castle. From here duke Christopher as a rule dated his orders; here appeared the representatives of t the province to hear the proposals of the prince; here after the decoration of the ceiling, the princely bridegroom gave to the bride the morning gift, and the bridal pair received the presents of the guests. Here were also the princely and the marshal's tables, the latter as a rule with 166 higher officials and court attendants seated at several tables. Beside the hall were the master's apartments and his tailor shop, where the private tailor worked. The second story contained "the women's chambers", i.e. the apartments of the princely family. "

The floors and chambers are very secluded and quiet. There they wese accustomed to embroider, work and sew" Particularly mentioned were the apartments of the duchess and the lady daughter, the girls' chamber, the nursery and the schoolroom, and the t tailor's shop of the duchess.

The adjacent north wing contains in the upper story the great dancing hall with its inlaid paneling, the walls hung with costly silken tapestry like the otheb rooms. Here prelates and representatives of the province were frequently banqueted, and at princely weddings were held those splendid balls, where two o princes danced before,and two nobles with candles in blobes danced behind the bridal pair.Under the hall lay the kitchen, where a fountain splashed and the roasting spits were twrned by water. The colossal chimney 85 ft. high, that rose above t the outerswall, was only torn down in recent times. Moreover here in the ground story was the princely bathroom covered by tin. The west wing contained in the ground story the dispensary, the room of the life-guards, the vaults with the materials for clothing and other service rooms, all finely vaulted rooms. Duke Christopher in 1564 had the "upholsterer and pattern painter," Jacob v. Carmis, citizen at Cologne, to come with his w workmen to weave pictures in silk and wool for the decoration of the castle. Until 1570 22 rooms in the upper and lower stories were furnished with such hangings, which represented Biblical stories, and cost the enormous sum for that time of 13,621 florins, 34 kreutzers. As painter was engaged a Nicolas from Orley. By a fire that attacked the dancing hall in 1569, a portion of the tapestries were burned, which Maurice de Carmis, son of the former, restored in 1574. Even in 1664 similar hangings were brought from the Netherlands.

Of the other magnificent furnishings nothing more is preserved. What wall tapestries are still found, belong to a later time. In the second story of the north side is shown a great room, on the ceiling and the entrance wall er a magnificent stucco decoration in dry but richly carved Barocco forms of about the middle of the 17 th century. On the contrary the chapel was long reduced to a court dispensary, has recently been restored worthily by Tritschler. With the width of 24 ft. and a length of 80 ft. it occupies the entire south wing. The altar

apse is peluciarly placed in the middle of the longer side, opposite the entrance below and projects to the south. A rich Gothic net vault of fine execution covers the chapel with a beautiful star vault over the apse. The lower entrance forms a portal with fluted Corinthian columns on richly decorated pedestals. In the upper story is a similar portal with pilasters of the Ionic order and adorned by leaves, both of these also from duke Christopher's time. On the other hand a second upper portal at the right of the former belongs to the most magnificent creations of the late Renaissance, probably executed by Schickhardt to all appearance under duke Frederick I. That work was then done on the castle is found by the date of 1594, that is over the inner gateway arch of the north portal of the castle. This later portal of the chapel is furnished with rich hermes with luxuriant strap-like ornaments, volutes and cartouches in the scalloped forms of the late time, very Barocco, but also extremely tasteful.

But the finest impression is made again by the arcades of t the court (Fig. 158), this truly classical Renaissance architecture from the time of duke Christopher. Short and stumpy are the columns (Fig. 81) in three stories of the same order, with fluted shafts and round pedestals, bold belts and freely treated Corinthian capitals. Between these are the beautiful perforated balustrades of the two upper stories (Fig. 82) with the motive of regularly interlaced bands; then the energetically spanning arcades with segmental arches and the bold ribs of the vaults, the latter still Gothic, all else being Renaissance in the true German style, reminding one of home and picturesque, suited to the conditions of our customs and climate. With these are the excellent winding stairs in the two angle towers, the northern being simpler, but with the stately figure of a watchful soldier in the interior on the balustrade, t the southern more richly treated with magnificent interlaced blind tracery on the entire under side, above being covered by a star vault. Also the clock placed in the ornamental Renaissance frame high up on the southern stair tower belongs to the same time.

North of the castle extends the pleasure garden enclosed by a low wall with four angle towers that contain rooms. On the

right was the garden of the duchess with rare exotic plants, adorned by conservatories and fountains . At the left rose the ball hall also surrounded by a garden and with a splendid portal, on which were seen the figures of Justice and Minerva. F Farther at the right lay the old pleasure house and the old r racecourse, 150 paces long and 60 paces wide, at the entrance being two tall twisted columns, that bore the figures of Courage and Temperance. At the middle of the race course were two smaller columns with the figures of "madam Venus and her son Cupid, on which were suspended the cords when men ran at the rings. Which statues gave incitement to the nobles, if they desired the favor and sight of madam Venus and of the laudable ladies' apartment." Then was also a column outside the enclosure with the figure of Fortune, "which carried a basket on her left arm, through which a man falls, who shows no success in the knightly sport, and certainly falls through the basket at the laudable ladies' apartment."Below the race course are again two high columns, equal to the first and with the statues of Justice and of Victory. Beside the course at the right is the shooting or archery house, at the left next the old pleasure house is the maze with summer pavilion and fountains. Then comes the new racecourse, as large as the old one and surrounded by a stone enclosure, above and below each entrance being two pyramids 44 ft. high, in the course two columns with statues of Mercury and of Venus.

Here now adjoined the new pleasure house (Lusthaus), which duke Louis caused to be erected according to the usual statement in 1580 - 1593 by his architect G. Behr,entirely of ashlars, and which was unfortunately destroyed in 1846, to build on its site an unusually ugly threatre. But since master Bahr states in a petition of Oct. 7, 1586, that he is already "in the eleventh year of this building", so must havbait been commenced at least already in 1575. With this agrees an order of the duke to A. Tretsch in 1574, concerning the furnishing of timber for the piles for the foundation of the building. As a second architect is then mentioned J. Salzmann. In the year 1577 occurs besides him H. Korb, but in 1579 besides Salzmann appears G. Behr, that according to his own statement was however already engaged there. By him is also the detailed and ex-

extremely instructive estimate of cost, which with all other documents mentioned here is preserved in the archives at Stuttgart. The building is calculated at 54,670 florins in it, but was scarcely erected for that sum. Interesting is also a ducal admonition of 1586, that requires the architect to answer for the slow progress of the work. For this Behr justifies himself on Oct. 7 of the same year, when he makes apparent the difficulty of such supervision. One could not proceed more rapidly, having the stone masonry neat and well cut. He was ordered to Hirsau, further had to build in the garden of the castle and also elsewhere, and therefore could not keep his eyes on everything. Six years since,"when the blessed Salzmann yet lived", he supervised the main building besides this, but J. Burckh had "the rubbed work" under himself. Both having died, all was left to him. But since he "nears gray hairs" and on account of his age can no longer oversee everything, he requests a second architect to be given to him. It appears that this justification was accepted and the master completed the building about 1593. We have already found that W. Dietterlein painted in 1591 in the pleasure house (Lusthaus). (Page 168).

The noble building had not its like either in or outside Germany. With a length of 270 ft. it was 120 ft. wide and was entirely surrounded by a vaulted portico, which at the middle of each longer side (Fig. 159) was increased to a portico of two aisles, and there a flight of steps at each side led up to the upper story. Above this middle building rose an upper open loggia on columns with a gable roof intersecting the main roof at right angles. Above the arcades extended a blacony enclosed by an open balustrade, on which one could walk around the entire building. At the angles were erected four low corner towers with slender pointed roofs, in the lower and upper stories being fine rooms containing richly painted Gothic star vaults. The entire building (Fig. 116) forms in the ground story a great hall resting on 27 columns and covered by net vaults, in which three rectangular basins were sunk, surrounded by broad vaulted passages. From the columns at the middle water continually poured through metal pipes, and in the hot valley of Stutt gart could not easily have been conceived an arrangement, that in such a perfect manner could have afforded a cool and

shady promenade with the refreshing sound of the fountains.

But the building also afforded in its equipment all that could be undertaken at that time. The arcades were adorned in their architectural parts with the full splendor of the ornamentation of that epoch. On the keystones of the vaults were 50 busts of princes and princesses of the Wurtemberg family cut in sandstone, and of related princely houses, true masterpieces of sculpture, and executed in all the richness of costume of the time. All this as well as the vaults in the arcades, the tower rooms and the hall with the basins gleamed with decorations in gold and colors. At the vandal destruction, these works were brutally destroyed anf cast into the foundations of the theatre building; only a few remnants were preserved at the villa of the crown prince of the time near Berg and on the Lichtenstein. The upper story in its entire extent contained a single vast hall, that did not find its equal. Through 14 windows, whose very original forms are shown by our illustration (Fig. 159), two being in each end wall and the others in the longer sides, it received abundant light. To these were added two oval and one round window in each gable. The two great gables themselves were subdivided by pilasters and enclosed b: volutes, crowned by crouching stags on projections, and gave an imposing termination to the building. On the apex of each gable was placed a soaring angel as a weathercock, now placed on the theatre as "weather witches". The upper hall afforded an incomparable room for great festivities, and its walls and the twnnel vaults 50 ft. high were adorned by paintings, for which the most skilful artists of the time had been called. The vaulting had no supports and swung on an artistically constructed framework, contained the creation of heaven and earth, the fall into sin, and the last judgement with heaven and hell in a colossal picture painted on linen, 200 ft. l long and 30 ft. wide, by the skilful Strasburg master, W. Dietterlein. Added to these were the representations od 12 cities of the Wuttemberg domain, hunts and landscapes, as well as portraits of councillors and servants of the prince. Further the lifesice portraits of the princely builder anf his two wives, to which were later added wax portraits of duke Frederick I and his wife. At the middle of each longer side a magnificent portal led into the hall and over these and the adjacent loggias

were rooms in which the concealed musicians could be placed. The vaulted ceilings of these galleries rested on wooden columns at the middle. Around the walls of the hall extended benches for the spectators. The first operettas anf ballets in which that pompous time took pleasure were given here, when the room proved itself blameless in acoustic respects. Beneath the building lay a small lake with jetting waters, on which at the beginning of the 17 th century was placed a Venetian gondolier with his gondola.

The like fate of destruction befel the so-called New Building, which duke Frederick I caused to the erected south of the castle from 1600 to 1609 by H. Schickhardt. Although its interior was burned in 1757, the building being solidly built of fine rubbed ashlars was still so well preserved, that 20 years later it was only removed by great labor and the ground could be made level. We give from an old engraving in Fig. 162 the view of the exterior. It was a magnificent work, unusually pure and strongly executed in comparison to the elsewhere degeneration of the time. Only the caps of the windows and portals exhibit broken gables and other Barocco forms. At the four angles project square towers containing entrances. At the middle of the facade a similar projection included the main portal, and terminated above the roof like a dormer. These projecting parts had pilasters at the angles, and all windows of the high four story building were strongly enclosed by antique members. At the windows of the projecting bays appeared rich open balconies from an adoption of southern customs, while the animated vertical membering, the pavilions with their curved roofs, the high curved gables and the vast main hip roof betray northern customs. In the interior the ground story contained stables, above them being a magnificent hall 124 ft. long and 74 ft. wide, whose height is given as 68 ft., which indicates that it occupied the three upper stories. On the contrary the old description mentioned on page 374 states, that the building contained in the interior two great halls above each other, beneath which was found the vaulted stables of the prince. In the 4 th story was the arsenal. A magnificent winding stair in the middle pavilion led to all stories. The principal hall was decorated by paintings and had a gallery resting on 12

columns. These upper rooms served for a collection of antiquities besides for marvels of art and nature contained the arsenal with the weapons of the conquered, artistic armor, etc. Since we possess no accurate information concerning the interior, the decision of its artistic worth must be limited to t the exterior. That Schickhardt has copied no Italian model, as men indeed state, is evident at the first glance. Rather he s shows in just this building, which was the principal work of his life, himself just as indepeddent of the Italians, as he appears moderate in comparison to the degeneration of the time. In any case the building is to be recknoned among the best works of the German Renaissance.

Here I add from the before mentioned old description something relating to the former famous grotto in the pleasure garden of the prince, since it may pass for a model of such a design. "Such is firstly a structure, after Italian art and based on the Tuscan order, which is chiefly built of rubbed ashlars in rectangular form, 101 shoes long (ft). and 97 wide. Besides here on the main facade appear two pavilions, wherein are found commodious broken stairs, by which one goes to the upper and very pleasant balcony. the entire building is decorated by leaves; the floor of this balcony is enclosed by balustrades and an ornamental gallery, that have in front view statues of lod emperors and queens, and between them are sitting and crouching lions, all of which figures spurt water at times, where on the upper landings of both flights are two resting l lions, that spurt water from their mouths on persons coming up and wet them; At the middle on this terrace is found a very o ornamental fountain; before this magnificent structure is a forecourt with a breast high enclosure of ashlars, whereon stands a labored trellis or grille of iron with artistic smith's work, since then at the eutrance of such a forecourt a great oval stone basin presents itself, wherein on a rock or fragment of stone lies a marine god Neptune on a sea fish, and in one hand holds the trident proper for him, but the left arm rests on a water vessel, which not only pours water from its mouth, but spurts from the before mentioned trident and this vessel, as well as from the mouth of the fish on which he lies; the adjacent basin has on its wall divers sea monsters, which

at the same time spurt water in all ways from themselves".

"This forecourt is paved with entirely flat pebbles, between which are arranged entirely concealed jets of water, that produce rain above and on one entering, waterworks being so arranged. They when one enters the principal story through a portal, there appears a perspective; since by a mirror a cascade and a waterfall beside it make charming plays from one part into another, so that also the eyes cannot well determine the origin on account of the supposed distance; between this perspective mentioned is a little gallery arranged with a,, sorts of surprise jets, as within are to be seen all rare water jets; also besides on the walls and the sunk niches are all kinds of singing birds, that by air artificially compressed imitate the natural birds, such as nightingales, canaries and the like, likewise the cuckoo calls ver like the natural, as well as a wild man made of sea shells blows a copper forest horn, that is heard afar; and at other sides a sea monster or merman is made of such shells and blows a straight trumpet very strongly, also in front at right and left are two water ducks made of l little snails, which gulp and spurt the water before them; in this passage that one finds in the middle at the entrance, the views of articifial objects, the side walls are ornamented by many figures made of sea shells, and above and below on the narrow end walls are mirrors; if one wishes to look in them, then comes much water forced from jets against him, and allows little passage; also here and there are sunken niches in which are made figures with snails and shells, of all sorts and water spurts from them".

"From such a passage at the left one is led into a great v vault; this is made of fragrant and all sorts of mountain stones, and there are also found separate figures carved after nature and painted, such as Andromeda fastened on a rock, who spurts water from the breasts and other places, likewise a dragon, who stands there as if he would swally her, as this dragon also spurts water in a wide arch with roaring".

"Beneath sits the clothed woman, that formerly held an emblem before her, who then swings to and fro a child lying in her arms, as if she wished it to gi tc sleep, but thereby uncovers it, and from a concealed place water spurts across the entire

width of the vault".

"In this vault one must remain half an hour; when the water apparatus is shown, which white wounded figures alternately throw off water as snow and rain, mist, flowers of all kinds, in which pure water appears, whirling balls in hunts; crowns and balls further rising above each other, as well as presenting natural rainbows; also there are water pipes which as desired spurt the water around in the entire vault, which serves to wet it, so that one or the other part can be quickly cleaned. Next this vault stood an organ in a recess, which was driven by water, and so long as the water was supplied, alternately played many musical instruments. From this vault one returns again through the first mentioned passage, that is now entirely paved with pebbles and with jets concealed in the floor, rising to a height of 7 or 8 ft., and serving to cool wonderfully the ladies' room; then one comes into the other vault, equal in sise to the before mentioned vault, decorated throughout by figured mountain stone, sea snails and shells; at the right hand on a rock is found a windmill, that indeed is driven by water. Further in stands a hunter in the second corner, clothed in Tyrolese fashion, which at the same time shoots with a strong report, fire and water, at a golden eagle soaring in the air, in a wonderful way. And such arpparatus is all worked by the force of water".

On the construction of the machinery of the grotto, the last luxurious building before the outbreak of the thirty years' war, extremely rich documentary materials are found in the State archives at Stuttgart. Duke John Frederick had appointed for the undertaking, which was very near his heart, the Netherlander G. Philippi, whose commission dates from May 1, 1613. His annual salary so long as he should labor on the work was fixed at 1000 florins, a very important sum for that time. Besides him, E. von der Hulst, likewise from the Netherlands, was mentioned in a subordinate position. Now it occurred that the engineer S. de Caus, recommended by the palgrave and the princes of Anhalt, who had arranged the Heidelberg garden, the wonder of that time, came to Stuttgart, and by the duke was taken to advise concerning the construction of the grotto. He seems to have made such an impression at the court, that in a

decree of March 4, 1614, the two architects already installed were directed to place themselves in communication with Caus and to place before him their model for his opinion. Already on April 2 of the same year is seen a mention of a model by Caus, according to which they should adjust themselves and commence the construction. Concerning this there was great indignation on the part of Philippi, who repeatedly complained of the heartfelt sorrow that such a demand caused him. It finally occurred here, that no more mention was made of Caus, that on Feb. 14 of 1616 a new appointment of Philippi was prepared under the express assurance, that only according to his model should be executed the grotto with its"artifices and art works". With what great claims the foreign artists appeared in comparison to the plain native masters is apparent, since Philippi's salary was increased to 1050 florins and to him were granted all privileges of noble persons. "According to the estimate t the building annually required 5,099 florins.

Northwest of the old castle extends the old chancery, a long building with a single wing, unpretentiously built of split s stone. It originated in two parts, and a beautiful inscription at the western side of the portal states that duke Ulrich commenced the building in 1543. Duke Christopher extended it in 1566, the administrator Frederick Carl under duke Eberhard Louis restoret it again after the fire in 1684. The older part is the eastern one adjacent to the castle, that rises by a story above the addition of only two stories, terminating against that with a stepped gable, that in its boldly projecting cornice perhaps allows the hand of Schickhardt to be recognized. Both parts meanwhile are fused into a single plan, that also shows no difference in technical execution. The north facade opposite the present castle square is entirely without ornament, but the south facade opposite the old castle square and the monastery church obtains a picturesque stamp by two round stair towers, that however did not project from the facade and only make themselves apparent by rising above the roof, as well as by two portals. The eastern portal lying nearest the castle is the oldest. It bears the forms of the early Renaissance and its artistic character must be referred to the end of the reign of duke Ulrich. Very short pilasters on likewise low stylobates

with free Corinthian capitals, whocs foliage recalls that in the court of a castle at Tübingen, with medallions with heads of soldiers on the shafts with borders, enclosing the entrance covered by a segmental arch. Above is an attic with Ionic enclosure of pilasters, between which the Wurtemberg arms project boldly and simply. On an inscribed band is read the inscription V. D. M. I. E. (the word of the Lord will eternally remain), the well known motto of duke Ulrich. Beside it at each side is seen a stag, one standing and one lying in a landscape. But slight remains exist of the upper crowning.(Both portals have been recently restored in correct style by Professos Beyer).

The other and western portal bears the characteristics of t the developed Renaissance, and originated at the same time as the before mentioned gable. The forms here have the fully developed antique treatment, the fluted pilasters with compressed Composite capitals are slender and therefore without pedestals. The arch of the portal forms a complete semicircle and rises from a classically shaped impost cap; the keystone is adorned by a bold, but unfortunately mucr destroyed male bust. Worthy of mention on the exterior are still the excellent old watersponts with their richly wrought iron rods.

The building that for a long time was occupied by the administrative officials of the country is now principally given up to the building and garden officials as well as service dwellings, and has at the eastern side the recently erected court dispensary. Both portals open inside on broad corridors with Gothic net vaults. From these one passes into the two stair t towers, whose newels show late Gothic waves. The upper termination is made by a beautiful star vault on consoles with leaves. Also in the principal story the broad corridor has a splendid Gothic net vault of very flat span with foliage and figure ornament on the keystones. The segmental arch that opens to the series of rooms, and whose chamfered angles end in little volutes, rest on a wall column, that richly and spiritedly expresses the character of the early Renaissance. Its capital recalls in free transformation the still almost Gothic foliage on the Corinthian form, the shaft is obliquely fluted, swelled below and covered by the same foliage. Then follows a high cylindrical pedestal, like those shown in the court of the old castle.

These parts have quite particularly a relation to the forms in the castle at Tübingen. They indicate the same architect and the same owner, as which for these parts we must designate as duke Ulrich. The rooms in the second story containseveral good stucco ceilings in the dry and luxuriant forms of the 17 th century. A great chamber on the other hand has still its old paneling in simple forms, doors with inlaid work and good locksmith's work.

To the later additions under duke Frederick I belongs at the northeast corner of the building the stately tower built in t the form of a colossal column, which contains a winding stair. Above a magnificent capital, which we have given in Fig. 85, is formed a passage closed by an open grating, above it being a pedestal, on which was recently placed a gilded imitation of the Mercury of G. da Bologna. The tower formerly had rich decorations in gold and bore the date of 1593.

At a right angle to the old chancery and terminating the place at the western side, rises the Princes' building, at present the residence of princess Frederick. An inscription over the portal states that duke Frederick I erected the building in 1 1605 - 1607, Eberhard III enlarged it, and the administrator Frederick Carl under duke Eberhard Louis restored it in 1663 to 1678. This is that work mentioned by Schickhardt (p. 362). which was designed as a splendid show building but left at the foundations. The facade shows the forms of the late time, but in a particularly severe classical treatment. The stories are low and by pilasters in the three antique orders acquire a moderate membering. The windows have in the ground story round arches but rectangular architraves in the two upper stories, that enclose each pair of coupled windows. Above it rises a balcony on bold consoles decorated by sculptures.

Of public buildings still to be named is only the house of the representatives of the country, whose first building was begun in 1565 under duke Christopher. From this time appears to date the beautiful but unfortunately strongly injured portal, which in chancery street closed the wall enclosing the court, but was recently torn down carelessly and destroyed. Our illustration on page 182 shows a nobly developed Renaissance. not merely in the elegant fluted Corinthian columns, but also

in the relief sculptures, that fill the spandrels of the arch, belonging to the most beautiful works of the time. The house at the corner of Crown Prince and Linden Sts. with its high curved gable was begun in 1580. The present rich ornamentation of the facade by frescos is a skilful work of the last (18 th) century.

To all these skilful and in part magnificent creations is surprisingly opposed, how dry the citizens in Stuttgart have expressed themselves architecturally. Surrounded by the most beautiful sandstone in inexhaustibly rich beds, the citizens' houses have principally adhered to wooden construction up to the present time, indeed in a manner that entirely neglected the artistic development of half timber construction, and in a miserable lack of character have sought to conceal the construction by plastering. Even the city hall is a worthless product of this tendency. A pair of other houses with high gables on the market place at least by bay windows have received a more animated and more stately expression. Of them the one now designated is No. 5 is a masterpiece of simple and yet effective composition by rich balconies, terrace and three tall bay windows with pointed roofs of picturesque effect. From schickhardt's inventory it follows, that it is the same building, which with the exception of the still older Gothic ground story, he erected in 1614 for Christopher Keller. Otherwise all in even the tourney and farming suburb located in the northwest of the old city, in which about 1615 were found "the most pleasant streets, most beautiful houses and wealthiest persons", and that was then named the rich suburb, all bears throughout the same dry character of the plainest framed construction. O Only some of the more important houses, whose ground stories are massively built, exhibit a trace of artistic treatment in the frequently finely executed stone consoles, which at the angles above the ground story receive the upper stories. The best example of this kind is the console represented in Fig. 163 on the corner house next the grade. Some others are yet found in several streets of the rich suburb, namely in Büchser St, where several refer to Schickhardt, in Garden, Calmer, Chancery sts. and elsewhere. A magnificent console with an expressive male head from 1605 on the corner of Kirch st. and Eugene alley.

Finally is yet to be mentioned the original balustrade of a t terrace in Schul alley, that we have represented in Fig. 95. To the later time belongs the Gymnasium founded in 1685, ever still a characteristic building, that especially recalls the good Renaissance by the energetically treated portal.

The neighboring cannstatt, already known for its warm springs in the Roman epoch, exhibits some noteworthy buildings from the later epochs of the Renaissance. First is the tower of the city church built by Schickhardt, simple bold, picturesquely effective especially by the elastically curved roof with its little angle turrets and the lantern with slender top (Fig. 119). Then the mill building with its stepped gable and the bold cornice is held to be a work of the same architect. But Schickhardt in his inventory makes no mention of it, here is evidently to be recognized the hand of one of his contemporaries. Similar treatment is shown by a house in suburb beyond the Neckar. On the contrary the little private house in the main st. represented in Fig. 164 belongs to the characteristic works of the German Renaissance, in which Gothic plan and forms of mouldings are attractively mixed with the forms of the new style. One reads over the door of the house; "Fear God and trade honestly. 1593".

THE IMPERIAL CITIES.

In the region of the lower Neckar, that is near Franconia, the influence of a powerful prince subsides, and the development of the architecture of that time is chiefly in the hands of the city community. In certain cases there also occur castles of nobles. We find the most important bloom at that time in the old and important imperial city of Heilbronn. Already was it stated above (page 232), that the superstructure of the tower of church S. Kilian is one of the earliest works of the German Renaissance. In an original way (Fig. 165) the constructing architect there has returned to the forms of the great Romanesque domical tower, whose fantastic sculptures have even been freely imitated. Close relationship is also presented especially by the great western tower of the cathedral at Maintz, which in a similar way is constructed with several galleries above diminished octagonal stories. As architect is named in an inscription on the building master H. Schweiner of Weinsberg, and the execution of the work occurred in the years 1513 - 1529.

Two years before the completion the Reformation was introduced in Heilbronn, and in the church S. Kilian the communion was g given in both kinds. The future brought a heavy fate to the c city of couareous faith, which decisively joined the Smalkald league. In spite of a safeguard letter from duke Alva, the peaceful city was plundered without regard to it by the Spanish soldiery, the church S. Kilian was broken open by authority a and used for Catholic worship. After great injuries by fire, Heilbronn recovered but slowly, and only the last decades of the 16 th century exhibited a new bloom by several stately buildings. To this time belongs most of the buildings of that epoch in Heilbronn.

Before all is the city hall, a building full of character and at the same time picturesque, in the bold forms of the developed Renaissance. After the fire in the year 1535 men began rebuilding in the forms, that still partly belonged to Gothic. It is a wide two story structure with high hip roor, above which rises a bell turret with domical roof. The windows are rectangular in both stories with Gothic cove mouldings and stone jambs. A vaulted portico on short Ionic columns is placed before the entire width of the facade with the low ground story. It bears a balcony enclosed by a balustrade in the developed forms of the Renaissance, to which leads a double flight of steps. On the parapet of the vestibule are placed the four cardinal Virtues and other figures. Over the middle window of the principal story is seen the bearded head of the architect, a clever figure. Through the landing of the flight of steps one enters the principal story by two portals. In the vestibule is a colossal stone bengh made of a single block of sandstone, and a similar block 24 ft. long occupies the entire length of the upper landing of the stairs. On the corners of the parapet stand two figures of knights beneath slender Gothic canopies with high finials, that probably came from an earlier building. Also the arms of the city with the imperial eagle on the upper story shows a Gothic enclosure. On the contrary the painted and gilded double dial for the clock in the middle of the facade is enclosed by a magnificent Renaissance frame, that with its rich elevation and bold crowning gable as an independent bay window with little gable roof projects from the

high hip roof. This entire elevation like the flights of steps and the vestibule manifestly first belong to the later time of the century.

In the interior, the ground story consists of a great vault, that serves as a warehouse and contains the city scales. As in all city halls of the time, in the principal story is arranged a spacious lobby, whose beam ceiling is supported by great octagonal wooden posts. In the second story is then seen a room, whose simple cross vault without ribs rests on two elegant fluted Corinthian columns, whose bases are adorned by angels' heads and cartouche work. The architraves of the doorway and the wainscot of the wall with its cupboards exhibit well treated Doric pilasters and triglyph friezes, and from the late time of the century. To the samae epoch belongs a room in the third story, whose skilfully constructed coffered ceiling rests on consoles with the date of 1596. Then the city hall was evidently subjected to a thorough rebuilding, for 1593 is read on the bold and elegantly executed gable bay in the rear building. T The two portrait medallions on the same are painted, the pilasters are elegantly faceted, and the point in a striking way b bears a Gothic finial. Among these is seen a boldly treated bearded head, probably the portrait of the architect. Dry volutes and curved members form the outline of this original gable.

About the same time was built a new wing in the reentrant a angle at the right beside the city hall, which is similarly decorated by volutes, but is subdivided by slender Corinthian half columns instead of pilasters, the angles and points beset by slender steep pyramids, the whole a work of great elegance. Also the stately arched portal with its diminished pilasters and the rich sportive Barocco details exhibits the same refinement. On the other hand the facade of the adjacent building for higher offocials is dry, and this formerly contained the syndicate of the city. Stumpy pilasters, broad volutes and short pyramids on the angles ornament the gable, but all these forms are in a well calculated harmony with each other, so that here the impression of solid strength is ever attained as that of graceful slenderness in the adjacent gable. The building also first belongs to the end of the 16 th or beginning of the 17 th century. The same dryness of forms, but again in a different

transformation is shown by the gable of the contemporarn and recently removed Catherine hospital, which is sepresented in Fig. 166.

Of the other buildings, the meat market originated about the same time and is a skilful work executed in substantial ashlar masonry. The building forms below an open hall in two aisles with segmental arches on strong doric columns, six arches on the longer sides and two at the ends. At the angles the wall rests on strong piers, on whose sides half columns correspond to the other system. In the interior extends lengthwise a row of wooden posts that receive the ceiling beams. At the rear in the left is added a plittle polygonal stair tower, which contains the access to the upper story. The upper story has Gothic chamfered and grouped windows with straight caps. A simple high gable roof, from which rises a Gothic roof turret with a bell terminates the building. At the eastern side toward the city is placed between the windows of the upper story the arms of the city in an extremely ornamental Barocco framework, held by two hermes that have interlaced serpents' tails.

To the arly Renaissance belongs the tall corner house like a tower at the left side of the market, that with its few and small and partly coupled windows and the singularly curved pilasters of its gable allows to be recognized the sportive caprice of the beginning epoch of the Renaissance. At the angle is placed a diagonal ban window above on two arches projecting in a very woyderful way. The bay is also decorated by two curved pilasters and by two medallion busts. Somewhat later dates the house of the Teutonic order, whose buildings form a picturesquely effective group, that surrounds an enclosed court. F From the buildings lying at the rear of the court projects a polygonal bay window with energetic profile and marked 1566. But the building lying beside it dates earlier, with a stately flight of steps, a rectangular bay window of 1548, that exhibits intersecting rounds of Gothic section, and with this are a stepped gable anf a boldly treated portal. But the flight of steps with its balustrade belongs to a later time. On the other hand on the rear wing is a portal of 1550, likewise with intersecting Gothic rounds. The winding stair to which it leads is also still mediaeval in form and construction.

The private architecture of the city firmly adheres to half timber construction in spite of the excellent sandstone of the vicinity during the entire epoch, and only the ground story is usually made of stone. There then frequently occur handsome c consoles and supports of the upper stories.

Here may be included one of the most original structures of the time, although it is not counted among city buildings. At the south of Heilbronn and not far from Besigheim lies a castle chapel of Liebenstein, a show piece from the end of the epoch, marked 1590 on the choir vault. Like most church buildings of the time, the Renaissance is mixed with Gothic forms and construction. The building forms a rectangle, that is divided in two aisles by two Corinthian columns. Cross vaults with ribs of Gothic section and richly decorated keystones rest on the walls on consoles with portrait busts, and cover the room. Above the choir rises an octagonal tower,and it is closed in polygonal form , also having a ribbed vault. On this keystone is shown the date meant above, the arms of the family and the inscription; Albert, Johanna, Philip, Ravan and Conrad, all of Liebenstein." At the west side is a gallery built on two Corinthian columns. The windows of the church are pointed and have Gothic tracery. Mediaeval is also the rich polychromy by which the sculptured details are treated. But the greatest magnificence is developed on the facade (Fig. 167), that not merely on the two portals, but also on the extremely rich gable decorated by hermes and half colunms, with consoles, volutes and pyramids, is a truly pompous example of the Barocco style. The ornamentation it entirely in imitation of locksmith's work. With all t this the windows still show here the Gothic ogee arches.

Gmund is further to be mentioned here, whose Renaissance works indeed sustain no comparison with the important creations of mediaeval art on the Romanesque church S. John and the Gothic church of Holy Cross. Yet the rich industrial life of the city and its great commerce, that already extended to Lisbon and Constantinople, are expressed in some stately buildings. To these belong namely the so-called melting works near the Franciscan church, a beautiful building constructed of massive masonry. The ground story is built in excellent rustication, has three portals, of which the middle one is richly adorned.

Over this are the arms of the city with a great inscription t tablet of the date of 1589. In the interior the ground story has bold vaults, and the upper one contains a great hall, whose wooden ceiling at the middle rests on five beautiful oak columns. The building dates from the year 1591.

A stately wooden building from an earlier time is the granary erected in 1507, still entirely mediaeval in construction and treatment of forms. Several older buildings belong to the hospital of the Holy Ghost, modern in the principal building, so that the old administration building with stone ground story and excellent timber work is of the year 1495. In the adjacent building on the north the so-called clock room exhibits a beautiful paneling and two stately Renaissance doorways of 1596. A wooden column with carved work in the same late style and with the date of 1611 is seen in the ancient rear building of the inn zum Moors. Finally it is to be mentioned also the elegant fountain, that stands at the choir of the church of Holy Cross and bears the date of 1604, illustrated in Fig. 83.

Esslingen, that by a number of important Gothic church buildings, namely the magnificent Frauen church, as well as by several city gates, knew how to retain its mediaeval character in spite of the animated modern industrial activity, is to be mentioned here on account of the original gable on its city hall. The building is not of high architecture; but the bell turret, charmingly composed in woodwork, built with two lantern domes, which crowns the facade, gives the whole a striking and fanciful effect. Furthermore there are often found commonly in this region houses, that above a ground story executed in ashlars, rise in half timber work, that rests on boldly treated stone consoles. A beautiful example, also distinguished by an artistically carved portal, treated in the forms of the late Renaissance is given by Dollinger.

The ancient Nordlingen has not much to show from the Renaissance time, yet it exhibits in the well preserved city walls several gates of that epoch. Thus a round tower with domical roof, a tunnel vault in the interior with simple coffering and also a cross vault with pendent keystone, the whole from about the end of the 16 th century. Entirely mediaeval is also the school house, a massive and high building with the date 1513.

From about the same time dates the city hall, whose hall contains the striking mural painting by H. Schauffelin in 1515, representing the siege of Bethulia with the story of Judith and Holofernes. At the south side is a polygonal Gothic bay window built on a vault with intersecting ribs. Otherwise the building is very simple, and only at the beginning of the 17 th century was the elegant flight of steps placed before the east side, that in spite of this late time shows Renaissance forms employed with a strong mixture of Gothic elements. Already the portal, although round arched and enclosed by a bold egg moulding, has a trefoil tympanum still composed in mediaeval form and enclosed by intersecting Gothic rounds. In this is seen the arms of the city, supported by angels and watched by two lions, well designed in the space. On the front angles of the projecting building are placed bold partly fluted round columns, that support a seated lion with the arms of the city. Similar half colugns are repeated at regular distances on the other parts of the stairway, and give it an animated membering. On the inclined railing of the stair the separate panels are elegantly enclosed by antique egg mouldings, but have open tracery and indeed vesica patterns. Among them extends a surface ornament, that is also composed of late Gothic tracery. To this are also added little window openings, likewise enclosed by egg mouldings , but filled by Gothic quatrefoils. The whole belongs to the most peculiar and most elegant creations of the time, and well merit a more accurate drawing. In the reentrant angle of the projection is seen the relief bust of a man clothed in a cap beset by little bells, with the date of 1618. On the upper surfaces and on the last column, where is found a stonecutter's mark between the letters W. W, are placed surface ornaments in the style of metal overlays. Beside the landing of the stairs, that ascends in one tolerably steep flight, rises a s simple tower passing into an octagon above.

Also the cities of the mountains are not rich in the benefit of Renaissance works. In Rottweil we first have a stately fountain represented in Fig. 118 the original work still Gothic and designed in a slender pyramidal elevation, but with spirited invention transformed into the forms of the Renaissance. The little lower piers are covered by pretty surface ornaments

and support statues of different Virtues. Simpler is another consisting of a strongly diminished column with a wonderfully free Corinthian capital, that bears a S. Christopher. A picturesquely effective facade with two polygonal bay windows,and between them two double windows are enclosed by pilasters bears the inscription:-- "Thaddeus Herderer, son of the consul, redecorated it". The separate forms and members are however very dry and indicate a mediaeval hand. On the contrary otherwise the broad streets of the city alone are picturesquely animated only by very artless wooden bay windows on the high gabled houses. The architecture shows a relation to that in Swiss cities on the upper Rhine, particularly in Stein and Schaffhausen,and probably like there, the facades were originally animated by mural paintings. In Wiesenstaig is an original fountain, on whose column an elephant supports the arms. From the other cities of upper Swabia we have given something above; thus in Fig. 49 is a wrought iron gate from Aulendorf, in Fig. 50 another work in iron from Ravensburg, in Fig. 36 a portal from Biberach, to which is added an elegantly constructed fountain; in Fig. 62 a stove from Kissleg. Architecture created therein important works in the Renaissance time.

ULM.

The art of the Renaissance first developed more considerably in Ulm. Already in the middle ages the city was rich and powerful, both by diversified industrial activity and extensive commerce. Its manufactures of linen and fustian were famous afar, and also the woolen fabrics of gray weavers in Ulm were of importance. Its ships went on tee Danube beyond Vienna as far as to Pesth, and so long as the products of the Orient came through Venice, Ulm was the most important distributing point for the northwest. Of the genuine activity and diversity of the traffic there; Otto Ruland's ledger affords an animated view; of the wide journeys of the citizens of Ulm, the travels of S. K Kiechels and H. U. Krafts give a no less attractive report. In the 16 th century the city was in high prosperity, in 1552 it received from Charles V the privilege of a previously restricted coinage, to strike all sorts of gold and silver money, and soon after was granted a new constitution (1558) in which besides the aristocratic element also the guilds and congregations

found representation. A real spirit of progress early permitted the introduction of the Reformation, and studies were promoted by one of the arliest printing establishments in Swabia. The artistic development rises in the Gothic epoch with the building of the vast minster, and finds a varied development not merely by skilful architects, excellent sculptors like the excellent Syrlins and by distinguished painters like B. Zeitblom and M. Schaffner. Even by the unfortunate result of the Smalkald war, to which Ulm sent 1,000 men, and the city paid a fine of 235,000 gulden and of 12 pieces of artillery, its courage was so little broken, that already in 1552 it opposed the league under elector maurice of Saxony, and could successfully resist a siege. That also for courage and means for the works of peace were nowise exhausted is proved even now by so many important architectural works. First the thirty years' war, in which the city made the greatest sacrificesfor the evangelical union, and sent enormous numbers of nearly 10,000 men to the army, also here shattered prosperity for a long time.

Among the public buildings the city hall takes the first p place. In great part it dates from the middle ages, for it already appears in 1360 as a "warehouse", was enlarged in 1370, but then was again rebuilt and enlarged in 1500 to 1540, when several adjacent houses were torn down. The nucleus of the building belongs to Gothic, and also in the interior are to be recognized traces of the middle ages. The windows with their wide ogee arches on the south and east sides as well as the round angle turrets, that are here corbelled out at the angles of the upper story, fall in the end of the Gothic epoch. The principal facade at the east was then extended to the north, which by two high gables shows itself as a building of the first half of the 16 th century. The development of these two gables (Fig. 168) is very original, for the straight line of the gable with stepped piers, in its intervals being swelled columns to support the architrave with its arched termination, obtains ornamental openings and animation. Over the eastern of these gables is a crowning, a little bellcot set diagonally. Beneath is found the clock with a great painted dial, which contains the animals of the zodiac, and represents the motions of the earth and the moon, made or repaired in 1580 by the m

Strasburg clockmaker, I. Habrecht. Otherwise strong traces of mostly vanished paintings prove that the entire plainly constructed building covered by stucco was calculated for colored decoration. Particularly considerable remains of a painted gallery with tracery are still recognized, which extended beneath the windows of the first story. Also the windows of the third story had painted caps with finials and gables, while elsewhere the surfaces exhibited historical and probably Biblical representations. On the north side near a narrow cross street the g ground story is opened by arches, whose low arches rest on round piers, that still have in the mediaeval way octagonal bases and capitals. This facade was also entirely painted; in the arches between the lower windows are seen traces of historical pictures, and over the arches again extends a broad gallery w with vesica patterns, and above is seen a great canopy in which the round arch however predominates, the basal motive is entirely Gothic, and the whole is splendid and full of imagination even in its mutilation. Notable on the rear side is the hall of the city scales first built in 1625. It is an imposing room erected like a basilica with two rows of simple columns, the higher middle aisle with a tunnel vault, the side aisles covered by cross vaults. With a plain treatment of the forms, the whole is very imposing.

For the date of the older building the year 1539 is determinative, which is read on a Gothic side entrance on the north side. The interior offers not much, the steps ascend steeply to a little portal, that is decorated by very puerile sportive Renaissance forms and likewise belongs to about the same time. Above is found the great lobby, that is common to all German city halls of that time. Its bold wooden column with genuine Gothic mouldings and with varied carvings, in two rows bears the great main beams, whose profiles already show the Renaissance forms. The council hall is unimportant, with a Gothic moulded wooden ceiling.

The other city buildings belong to the end of the epoch, when was developed here an extremely important architectural activity. This first is the New building, now serving as the office of the royal financial chamber, was originally the imperial palace, in which already in the middle ages on the occa-

occasion of the frequent imperial diets or other occasions, the emperor had his temporary lodgings, and therefore it was long called the emperor's or king's court. The building dating from the middle ages was rebuilt after a fire in simple and dry Renaissance forms. In the rather elevated site on the Blue, that not far away flows into the Danube, one even now recognizes the site of the mediaeval castle. It is an extended building massively built of brick, that encloses an irregular pentagonal court. The main portal on the north side is very rude and is enclosed by faceted ashlars. On the south side are seen two round arched portals, on which however are indicated late Gothic ogee caps, as well as the enclosure by rounds and coves, that still betray mediaeval reminiscences. Beside this at the left is a little portal with low Gothic ogee arch or rather a lintel, likewise moulded with rounds and coves, but enclosed by little Doric pilasters in a rather rude and stumpy treatment, filled by linear surface ornament on the shafts. On the architrave are read the interlaced initials of the Ulm master C. Bauhofer, his stonecutter's mark and the date of 1588. The honest Ulm master belongs to that series of German architects, who then beside the forms of the new style still strongly adhered to the mediaeval customs. On the windows of the south side are seen pretty remains of decorative paintings executed in graw on gray, which here as everywhere accompany the architecture in Ulm. Also in the interior of the court the windows exhibit traces of similar ornaments. On the south side are arcades with round arches on unusually short and heavy columns, that extends into a hall with two aisles and cross vaults on similar very short Doric columns; in the middle of the court stands an octagonal basin of a fountain with a slender and ornamentally treated column, on the pedestal being heads with unskilful work, the shaft boldly swelled and spirally twisted above, crowned by a Corinthian capital above, which bears a good female figure. In the southeast angle is placed a stair tower, the steps with a spiral moulded Gothic newel, above being terminated by a handsome parapet, on which is an original mask and the monogram of the master P. Schmid, who also executed these parts. The crown of the newel is formed by a seated lion with the arms of Ulm. The ceiling of the stairway

consists of an elegant Gothic star vault with interesting ribs. Above is a hall with beautifully paneled ceiling in lozenge divisions, resting on a wooden columns at the middle, that is c carved with extreme richness. On the pedestal are represented arms and trophies, but the shaft is entirely covered by great scrolls with birds sitting among their leaves; rich, even if rather heavy in drawing. The paneling of the walls is divided by little Doric pilasters, but the doorways are enclosed by Corinthian columns and have artistically wrought iron fixtures. A great irregular lobby on the contrary has a beam ceiling, w whose wooden posts have Gothic mouldings.

A master C. Schmid is then found in combination with the carpenter G. Buchmüller at the granary, that wes begun about 1591. it is again a simple dry structure of vast proportions enclosed by colossal gables, the walls covered by stucco, the windows enclosed by rough stucco squares, the frieze executed in sgraffito; with all simplicity and imposing effect. The portals are marked 1591, are round arched, but have Gothic coves and rounds. There is the monogram M. M. Over the principal portal are the well wrought arms with the double eagle supported by two lions, surrounded by an antique border and little gable, but also still with perforated vesicas. There is the date of 1594. A smaller side doorway in dry Barocco forms is enclosed by a divided architrave. Great round arched windows in the ground story give abundant light in the deep hall; the upper stories have little rectangular windows arranged in pairs. The great wooden beams of the colossal hall rest on posts, that exhibit a dry mediaeval treatment. The entire building properly avoids the endeavor after the ornamental and thereby even attains an imposing effect.

Also a church structure of this epoch is to be mentioned: t the church of the Trinity, which from 1617 to 1621 was rebuilt from the old Dominican church under the lead of master M. Buchmüller, probably a son of the one mentioned above. It retained the choir and sacristy of the earlier church and therefore exhibits the polygonal ending from the octagon with the Gothic windows and vaults. To the three aisled nave the architect gave an ordinary horizontal ceiling and Gothic windows with tracery. On the other hand he subdivided the exterior in the conventional

way by Tuscan pilasters, which end with a triglyph frieze. On the foundations of the old tower built at the end of the north aisle he erected a new bell tower, which he divided likewise by Tuscan pilasters and permitted it to terminate in an octagonal story with curved domical roof, a so-called Italian helmet. On the portals of the church is further noted the Gothic mouldings and the intersecting rounds. The door leaves of the principal portal are rich, but are in Broocco forms and rather rudely carved. More free is the door of the north side portal, which exhibits well worked frieze and masks. Also the iron work of the doors is skilfully wrought.

In the interior the church retains an extremely rich treatment of the same epoch. First are the magnificent choir stalls (Fig. 169), elegantly carved and yet moderate in the treatment of forms. The hegh backs are separated by ornamental Tuscan c columns, the different panels alternately decorated by winged angels' heads or by Barocco festoons of leaves. Particularly graceful are the fine Barocco curved caps. More luxuriant and overloaded is the hige altar with much use of fantastic Barocco forms; likewise the pulpit with a high and richly decorated sounding board built like a tower. Finally are the galleries, that on widely spaced Doric wooden columns extend around the nave of the church, are decorated io their parapets by excellent reliefs, masks and foliage, the whole on a white ground f finely decorated by a sparing use of gold and color.

At the north beside the church stands a fountain, like that in the New building but smaller in form. At the top of the column is still the Gothic figure of S. Peter,painted and gilded anew. However little is the work of the stonecutter on the column, distinguished at the foot are the four bronze men's heads with moustaches treated as masks, as well as the also bronze discharge pipes. With its volutes, which in a fantastic way are interwoven with the ruffs and other ornaments of the coiffure, true model examples of original conventionalized Barocco decoration. Similar bronze works are seen on the fountain at Münster. Here the column in a peculiar way is octagonal and indeed is spirally fluted, and has a free Corinthian capital, that bears a sitting lion with the shield of arms of the city. Treated in like manner is the column of the fountain at the e

east side of the minster, on which is the stiff figure of S. George with the dragon. The lapital shows a dry but well treated Composite, and heads spurting water here are of stone, and by far less beautiful than those of bronze.

What a stirring profession then in Ulm was the decoration of every kind is particularly seen on the minster, where the south portal exhibits one of the most magnificent works in wood of the entire epoch, of 1618 according to an inscription. The ornamentation here is not merely of noble design, but also masterly in execution. Likewise the door leaves of the western principal portal are richly carved, as well as of a second side portal and several smaller doors in the interior of the minster. But how long art industry there adhered to the traditions of the best period is shown by the noble wrought iron grille, that ends in the interior of the choir and encloses the tabernacle, the former made in 1713 and the latter in 1737 by J. V. Funz.

Finally what concerns the private architecture of Ulm, it shows certain common ground tendencies, both in the arrangement and the decoration of dwellings. In plan they are detached like castles, mostly with bay windows on the corners, also indeed the houses of the patricians are indeed furnished with towers to distinguish them from the rows of citizens' houses along the lines of the streets. The latter are arranged entirely with reference to an animated and great commercial intercourse. They have great lobbies, originally vaulted as in the middle ages, but at the end of our epoch also with flat ceilings often showing elegant stucco decorations. The narrow plan with the high gable toward the street of the mediaeval citizen's house are retained; but frequently a greater width has been obtained by joining two or three houses together, and the two or three colossal gables were frequently connected, sometimes by a facade placed between them and decorated by arcades. A vast house of this kind is seen with three gables in Frauen st.; less extended and with only two gables, for example is the inn zum Hirschen and just beside it the brewery zum Straussen. From the wide lobby generally leads the stairs made of plain oak to the upper story. The lobby is adjoined by a court, sometimes enclosed by side buildings, and this is indeed also followed by a garden. The artistic treatment of the building is extremely plain, en-

entirely avoiding fine membering or sculptured decorations, and the facades without ornament even mostly lack the bay windows, by which elsewhere German dwellings of this time are made so stately and animated. There is on the whole a dry sense, which shows itself here. On the other hand the facades are generally arranged for picturesque treatment, but also here c prevails a plain and almost tasteless tendency, for no example of polychromy is found, rather were the decorations executed in gray on gray or in sgraffito, or even men were satisfied by the mere effect of stucco alternately treated with smooth or rough surfaces. Pictures with figures in full colors seem to be reserved for interiors and courts, since some examples still exist. The custom of this painting manifestly penetrated here by the commercial relations with upper Italy.

To the earliest of these private houses belongs the so-called "little castle" built by the Weidmann family. It is in fact one of those castle-like houses of patricians; formerly equipped with bay windows at the corners, recently removed. In the vestibule are seen the arms of the family and the date of 1552. The doorway leading into the court has the depressed Gothic ogee arch, the door leaves of the principal portal exhibit beautiful carved work from the end of the epoch, and in an upper opening like a window are handsome rosettes of wrought iron. The high gables have a form generally occurring in Ulml which like all others exhibits the dry simplicity if treatment prevailing here. The lines of the gable are formed by pieces of cornice arranged together, that always show slightly crossed lines outside and inside. No volutes, carved projections, pyramids or similar projections as are elsewhere common at the time. There is something square-built in this entire architecture, which even in the Gothic epoch already betrays itself in the design of the colossal, but little developed minster. Another building like a castle in the vicinity of the church of the Trinity is the house of senator Dietrich, again a great bagled structure with bay windows set diagonally at the four corners, decorated by plain Doric and Ionic pilasters like the gables. The house doorway exhibits fluid and magnificently carved festoons of fruits. In the interior the vestibule has cross vaults on a middle column of very small form. The smaller doors

in part still show depressed Gothic ogee arches. The whole is stately but rude in forms. Close to this in Stein alley is the Krafft house, likewise a high gabled building with a rectangular bay window extending from the ground, the decoration entirely in rough stucco with smooth joints, that is especially carried around the windows as an architrave. With this is ornamental sgraffito at the windows and in the friezes, but no more free ornament, yet with linear scrolls, such as correspond to the end of the epoch. Above the simple and dry portal with rustic ashlars, whose tympanum is filled by a handsome iron grille, is seen two coats of arms and the inscription of the owner, H. U. Lew with the date of 1595 as well as the monogram of P. Schmid already occurring on the New building. In the interior the vestibule with cross vaults on a central elegantly treated Tuscan column is very stately arranged. On the cross arches the compartments of the vaults are seen fine ornaments, masks, busts and other forms, unfortunately barbarously covered by whitewash. This whitewash shows both the high sense for cleanliness as well as the small feeling for art of the present citizens of Ulm, and everywhere plays a disturbing part. The court side shows the same simple treatment in stucco as the front facade. At the left is added a pretty little pavilion w wing, below having open arches resting on Doric columns. To all appearance the master of the building is C. Bauhofer.

In the vicinity and in the Schuler alley lies the so-called Schelerei. An old citizen's house of imposing extent with a o portal,that belongs to the oldest works of the Renaissance in Ulm. In a simple and dry way this depressed round arch is flanked by enclosing pilasters, for which a cornice moulding serves as capital. Over it are two very finely wrought arms, though still conventionalized in Gothic, with the motto:- "Not to us, not to us, but to thy name be the glory". There is the date of 1509, and if it must relate to the portal, that is stamped as one of the earliest works of Renaissance architecture in Germany. Otherwise the house exhibits the forms of the late time. The ceiling of the vestibule has a very elegant division into squares, in which are drawn alternately lozenges and circles, whose centres are formed by ornamental rosettes. All these stucco ceilings so commonly occurring in Ulm bear the stamp of

the developed Renaissance. The extensive court buildings still allow abundant traces of elegantly painted decorations of gray on gray to be recognized. On the wall opposite tae entrance is seen a great colored representation of Fortune, and opposite it is painted a view of the piazetta in Venice in a rich enclosure, an interesting document relating to the then extremely animated relations with the magnificent city on the lagoons. There is the date of 1609. A somewhat older house is seen in the Kornhaus alley with a colossal gable in the tasteless form prevailing here, furnished at both sides with a rectangular and slightly projecting bay window. The portal with the date of 1551 has a depressed arch with enclosing pilasters, that show on their surfaces medallions with antique heads. The arms over the house doorway are well wrought in rather flat relief.

To the most interesting private houses belong first in the Hirsch st. the Schad house (Fig. 170), an extensive building. that also in the initial arrangement strongly represents the plan of an old merchant's house in Ulm. The wide vaulted corridor A with pretty masks and other ornaments on the depressed cross arches shows at the right the later arranged stair to the upper story. Beside it at both sides are also vaulted warerooms. The corridor ends on a court B, which at front and rear is enclosed by vaulted arcades on strong piers. Above rise in two upper stories wooden galleries with balustrades, that also rest on projections at both longer sides of the court. This c court is adjoined by a second transverse building G with six cross vaults on bold piers imitating Romanesque forms, and forming a hall about 60 ft. wide and 30 ft. deep. From here by s several steps one ascends to a somewhat higher second court, that again on both sides is enclosed by vaulted arcades on piers. These form a connection of the front house with the garden E, that adjoins behind the second court, and from there is again accessible by several steps. This beautiful house the more deserves an accurate representation, since it can scarcely exist much longer. Of the original decoration is noted on the rear gable of the front house vestiges of the decorations painted in gray on gray. There is the date of 1599. At the right in the court a horse is painted on the wall, beside it being gloves, boots, brushes and currycombs, the date of 1602

and the verse:- "Here stands a fresh horse, that can be hired". At the left in the court is a fountain with the date of 1627. In the upper story of the front house the great lobby has retained a handsome paneled ceiling with its divisions, then a pretty chandelier with a stag horns and a very beautiful femaale bust, that is worthy of a Syrlin.

To the most beautiful and richest, that is anywhere preserved of the internal decorations of this period, further belongs the treatment of the Ebinger court, a stately house of a patrician in Tabuen alley, now serving as an industrial museum. The exterior presents not much in particular; the court shows arcades on three sides on dry Tuscan columns, as so frequently in Ulm the vestibule of the house is vaulted with handsomely decorated cross arches. The ground story has vaulted halls with stucco work. The entire external architecture including the principal portal is very plain; but vestiges of painted decorations in gray on gray may be recognized here. A little side doorway shows the pointed arch, and also the stone winding stair with the date of 1601 still has Gothic construction; but the stairway is covered by a horizontal membered Renaissance ceiling. The wide and mostly triple windows still have the old panes; even the open wooden railing of the attic stair where is read 1603, consists of masterly carved work. But the highest value is possessed by the magnificent wooden paneling of the ceilings, and the no less finely wrought doors. First is the noble and great hall in the upper story with its finely divided beam ceiling, adorned by rosette heads and other ornaments. But even more splendid are the ceilings of the upper hall and of a side chamber. Excellent membering, beautiful carved work of friezes with acanthus scrolls, lions' heads etc. All this was barbarously covered by thick whitewash, that however was removed by a restoration by the deceased architect Scheu of Münster. To this are added two doorways (Fig. 171) enclosed by Corinthian columns and crowned by elegant caps, even enhanced by painting and fine gilding. Yet another room has a no less precious ceiling and in the wide and flat arched niches are angels' heads and elegant ornaments in stucco. Likewise here is a beautiful door equipped with skilfully wrought iron work. Still belongs to this a separate house chapel with

polygonal choir and fine Gothic star vaults.

Of the simpler houses, though distinguished by stately arrangement, I mention first now the house in Frauen st. with three colossal gables, that through an intermediate wall have an original connection by open arcades. The two portals are enclosed by simple and severe border pilasters, and the upper arch is filled by "rich iron grilles. The lobby has decorated cross v vaults. Interesting is then the present museum, the "upper chamber", stately and built in three wings at the angles, which are formed by the long st. with the Stuber and Kram alleys. O Over the stone ground story project the upper ones executed in half timber work and resting on great cosoles with acanthus leaves. The third story rests on Barocco consoles with masks carved in wood, full of expression and life, bold and developed in great variety. Here is read the monogram H. A. and the stonecutter's mark of the master. Each story is further terminated by a dry stucco frieze with egg mouldings, and on the roof still rises the handsomely wrought old weathercock. In the court appears the same treatment, the walls are of plaster with the surface left rough. Doric columns support the vaults of the arcades, which surround the irregular court. It is an interesting specimen of this dry and yet effective stucco decoration, nearly allied to the treatment of the granary and perhaps by the same master. Another great corner house at the Frauen st. and Hafer alley, now serving as the upper court, has two great vaulted driveways, between them being in the ground story a room with cross vaults on very closely set Doric columns. The court at one side has an arcade on similar columns. Beautifully conventionalized iron grilles are placed over the house door and beside it in the two round little windows, that light the vestibule. Here further belongs a Baldinger house in the Frauen st., originally in possession of the Besserer family. The house door is simple with a good iron grating, and lobby with a flat ceiling and excellent divisions, the court exhibits on two sides pretty wooden galleries, the lower on Doric columns, the upper resting on fantastic and rich hermes, all beautifully carved and furnished with balustrades. Finally the Seutter house in the Frauen st. may be mentioned, whose lower vestibule shows Gothic cross vaults with perforated arches.

In the upper story on the contrary the great lobby has a beautifully divided wooden ceiling and a doorway with specially twisted little columns, acanthus consoles and festoons of fruits. Carved house doors with beautiful iron grilles are yet frequently found in the streets of Ulm. Thus for example a very elegant one in Langen st. at A 263.

AUGSBURG.

In similar paths, but still with many special changes proceeds architecture in Augsburg. The old importance of the formerly powerful imperial city is so generally known, that I do not need here to enter into that minutely. It was one of the centres of German industry and activity in art, besides Nuremberg being the principal place for the connection of the commerce of the entire north with Italy, namely with Venice and the Levant. Until the Smalkald war its prosperity constantly increased, the commercial fleets and agencies of the Fuggers and Welsers extended over the parts of the earth then known, and even until the thirty years' war, the city always still remained a magnificent seat of the commerce and industry. The numerous i imperial diets enhanced its importance and increased the life of luxury. The houses of the Fuggers and other important merchants were built and furnished with princely expense, and were the wonder of contemporaries. The armorers, jewelers and goldsmiths, the artistic carvers and joiners, the inlayers and cabinet-makers and many other workmen raised their works to t the importance of art works. The Renaissance was perhaps brought here by the intimate and animated connection with Italy, first to dominate in Germany. H. Burgkmaier (page 55) probably first naturalized the new forms here, and among the artists that quickly adopted and employed them, the elder Holbein is preeminent.

The present architectural character of the city indeed only imperfectly allows the splendor at that time to be recognized. The reason for such a striking change is to be sought in the materials of which the buildings were constructed. As in Ulm also here the lack of suitable stone, men were compelled to c plaster the facades and to transfer their decoration to painting. But while still in Ulm they were mostly satisfied with the modes of gray on gray or sgraffito, luxurious Augsburg

transferred the full splendor of color of the South to its facades, particularly from Venice and Verona. When M. de Montaigne visited the city in 1580, the imposing buildings of E. Holl did not exist; yet he declared Augsburg to be the most beautiful, just as Strasburg was the strongest city of Germany. The broad plan and the cleanliness of the streets, the many magnificent fountains pleased him, although the four fountains now remaining did not then exist. The houses were far larger, more beautiful and higher than he had seen in any city of France. The palace of Fugger was entirely covered with copper and had two halls, one large and high with marble floor --- probably that on which H. v. Schweinichen suffered that unlucky fall --- the other lower, rich in antique and modern medals with a cabinet at the end. These were the richest apartments that he had ever seen. Also the garden with its summer pavilions and aviaries, fountains and surprise waterworks,,he praised highly. Before all pleased him the painted facades; but just these important parts of the artistic decoration have vanished to a f few traces. On the contrary certainly Maximilian st. already showed such grandeur of plan, that it is yet without question one of the most beautiful streets in Germany. Its extreme width would be monotonous in effect, if it were in a straight line, and unless at fortunate distances those noble fountains were placed, whose equals are not again found in any German city. To this is added the mighty building of the city hall, that in spite of the simplicity of its exteroal architecture is imposing by its masses alone, and is well calculated for the place.

From the early epoch of the Renaissance little longer exists. The palace of Fugger is a building of enormous extent, but on the facade it is without any architectural membering, rather intended for rich decoration by painting. The paintings recently executed instead of the vanished frescos by Burgkmair show a laudable endeavor, and contain much in detail that is pretty, but give a striking proof that in the artistic arrangement the coventionalizing of such monumental works, we still have to l learn much from that time. The interior still retains some vestiges of the original magnificence. In the front vestibule the cross vaults rest on Tuscan columns of red marble. Especially splendid must have been the first court, whose arcades after the Italian fashion rested on similar columns, though of rather

forms. In the depth of the rear rise massive marble columns t with divided shafts, the capitals luxuriantly decorated by foliage and rams' heads. Around the entire court the soffits of the arches are covered by noble gray arabesques on dark blue ground. Above the arches are seen painted medallions, that are filled by red marble slabs. Above extends a badly injured frieze with historical scenes painted gray on gray, with the inscriptions among others:- "The neapolitan war. Marriage of king Philip. Revival of Austria. Release of the daughters. Cleansing the Holy Land." Probably remains of those mural paintings, whose subjects were determined by the learned Peutinger, and that J. Fugger caused to be executed in 1516. The remaining figures are full of life and expression. [illegible] a frieze of cupids with vases and scrolls, gray on a blue ground, also unfortunately destroyed. Entirely above is a blind gallery of wonderful little Tuscan columns and pilasters. A second court exhibits a gallery on Tuscan columns, which at one side supports an arched superstructure. Here is no trace of painting, all being whitewashed. The southern part of the palace originally composed of several houses has a separate entrance and opens into a great vestibule, whose cross vaults rest on very dry Ionic columns. Adjoining this is a third great court with arcades on Tuscan columns, and a vaulted upper story. Here all is desolate, but originally doubtless this part was adorned by color. However the whole proves a grand arrangement and former splendor. A fourth court with galleries on two sides opens at the rear into a vestibule, that leads to the arsenal square. Here was found the only rooms that still exhibit their original artistic decoration. There are two rooms now assigned to the Art Union, both 23 ft. deep and 14 ft. high, the smaller being 22 ft long and thus nearly square. The larger is a hall 49 ft. long. The small height has an unfortunate effect, but the decoration was evidently executed by Italian hands, and belongs to the noblest of this kind, that we possess in Germany. The smaller room (Fig. 172) is covered by a depressed trough vault, which the strongly ascending compartments intersect, the front surfaces of the compartments rise from a rich cornice, and are separeted by partly gilded stucco figures (high relief) on a blue ground with niches and busts. The curved surfaces of the

compartments are painted in light colors on a dark brownish-red ground. The rest of the tray vault is richly animated by stucco borders and paintings. The walls exhibit framed landscapes and ornamental paintings. Here as well as in the second hall prevails the kind of divided arrangements of vaults with stucco a and painted decoration, generally occurring in the Italian Renaissance, indeed particularly outside Venice. The longer hall is covered by a depressed elliptical tunnel vault. The decorative paintings here are chiefly colored (red, yellow and brown predominate) and are executed on a white ground. On the spandrels of the tunnel vault between the compartments are figures of half lifesize on dark ground. Reliefs in the fronts of the compartments are wanting, as well as the paintings on the walls. In both halls the vaults rest on a continuous cornice interrupted by consoles. The transition is alternately covered by masks or flower baskets and from these spring the extremely rich and finely membered stucco borders, that conceal all groins and accent the main divisions of the vault. Figures like ornaments are painted in fresco on the stucco with an almost inconceivable lightness, transparency and elegance. There extends through the whole a pleasing harmony of colors in spite of the overloading. Marble is only employed for the architraves of the doorways and the fireplace in the little hall. The vaults are massive and are entirely covered by painted stucco. That one here has to do with the works of an important Italian artist of the high Renaissance admits of no doubt. There is mentioned an otherwise scarcely known A. Ponzano of the school of Titian, whose name is read on the ceiling of the first hall. According to the evidence of the inscription the execution occurred in 1570-1572.

Otherwise I have to mention of buildings of the early Renaissance only that in which the Maximilian museum is now housed. But this is one of the most elegant works that originated rather early after the middle of the 16 th century, originally the house of a patrician. Like Palace Fugger it turns its long side toward the street. Two bay windows of small depth and rectangular plan project from the facade and accompeny the two upper stories. The sammel has one window in the front and the larger has two (Fig. 173). Both project above fine cornices and consoles decorated by the acanthus. On the larger one there extends

on the lower window sill a bronze inscription tablet with an elegant scrolled border and supported by cupids at each end. While here the cartouche work already indicates the advanced Renaissance, all else exhibits the refined forms and the ornamentally rich decoration of the early time. Thus the slender enclosing pilasters with Ionic capitals, the fanciful caps crowning the windows, the upper termination, the upper ending with its volutes and medallions, and before all the window base in the upper story with its fine foliage and sportive figures, recalling the most animated designs of Holbein, all being executed in sandstone with masterly freedom. One seldom finds in the German Renaissance such fully developed sculpture. On the smaller bay is seen before the lower window sill the conventionalized double eagle, enclosed by little columns with floating bands on which is read the saying:- "No more". On the upper window are two no less finely executed eagles on lions. The main portal of the facade has the low arch of the early Renaissance, enclosed by pilasters and frieze, which are covered by beautiful engraved surface ornaments. A smaller side doorway,not connected with the main portal,also shows a handsome enclosure. The little round window that lights the vestibule is filled by a finely conventionalized iron grille.

Not far from the Maximilian museum in the same st., a house in general still late Gothic presents a portal of magnificent Gothic design, over which the arms are supported by two lions, some early Renaissance parts. The vestibule of the house has a cross vault with dry Ionic columns, which we previously found in the Fugger palace. On the contrary all doors are Gothic; t the court with the upper gallery now enclosed by glass resting at both sides on net vaults, that stand or consoles. In front at the right is an extension of the lower vestibule on round Gothic columns. Thus both styles here play beside each other. The same condition is found on the old Welser house, that already b: its Gothic chapel with original early star vaults is interesting. The entire building with its high gable is mediaeval, but a gracefully decorated bay window bears the forms of a sportive early Renaissance, the foliage of a crisp form. There are several Latin proverbs.

Of the painted facades, that formerly determined the gay and

as a magnificent building. Far more Barocco but very instructive for comparison in respect to style, is the Moll house in Philip Welser st., whose frescos were by the younger Pordenone. Here evidently recedes the grandeur of the architectural treatment, that is so good on the Weber house and in the court of the Fugger house; the entire facade is covered by allegorical and mythological figures in luxuriant splendor of color; the architecture is here limited to the very Barocco and swelled enclosures of the windows. But the entirety is of great magnificence and is freely executed.

The inclination toward relief decoration, as we find it exceptionally in a splendid manner on the Maximilian museum, appears to have but seldom occurred in Augsburg. However an example is afforded by the little narrow and himb facade of the C 2 in Maximilian st. It has a bay window entirely decorated by m medallions with busts in high relief; under and over each row of windows and finally again on the gable occurs this then a favorite mode of ornamentation. The other facades of Augsburg have no artistic worth after the loss of their frescos; only the numerous bay windows mostly arranged in pairs, sometimes polygonal and sometimes rectangular, give a more animated expression; yet even these are without architectural development. The tasteless curved gable, that we found in Ulm, is also seen here. Most of the earlier private houses have a vaulted entrance hall, spacious stairway and vestibule with rich wooden ceilings. In the general arrangement here in the 16 th century, m more than in any other German city, the influence of Italy makes itself effective. Particularly belongs here, that instead of the wooden galleries favored elsewhere in Germany, stone vaulted arcades from the rule. E. Holl's autobiography enumerates more than 60 houses, that his father had erected. Vaulted arcades on piers or columns almost elways occur there in the courts; also frequently terraces covered with copper; passages with marble floors, etc. But also generally occurs on the facades the German bay window (termed "projection", while "bay window" usually denotes the bay dormer), sometimes ornamented by sculptures. Most of the internal decorations have indeed been replaced according to the varying tastes of the times; yet one still sees beautiful doors, panelings and fireplaces in many houses, as that of Mr. Ammon (Anna st.) Dr. Kraus, etc.

splendid character of the streets, but very scarce remains exist. No German city has reached Aubsburg by far; it was the G German Verona. Already about the middle of the 15 th century is here proved the use of fresco; in 1448 C. Vogelin caused his tomb chapel near S.Ulrich to be painted with "wet washes". In the epoch of the Renaissance there are especially H. Burgkmair and Altdorfer, then Pordenone and A. Ponzano, with M. Kager about the end of the period and at the same time burgomaster of the city, Rotenhammer, J. Holzer and others, who practiced the art of mural painting. By Rotenhammer are the remains of frescos, which are seen in the formerly Hopfer house in Krotenau. Here are quite freely painted genii, that represent the four seasons of the year. In sucr mural paintings to the entire people were shown a reflectior of their lives, views and course of thinking. The religious representations of the middle ages were soon supplanted by humanistic ideas; classical antiquity with its deeds af heros established one, Olympus with its gods, the antique world of fable with a strong addition of allegories, that toward the end of the epoch evermore assumed supremacy and goes hand in hand with the pedantic teaching of the time. There is besides a sensual pleasure in genre scenes, peasant dances, market and street traffic, all in gay splendor of color. A striking and in part well preserved example is afforded by the Weber house, a corner building on Maximilian st. On the front is seen a little Gothic portal with the date of 1517; but the frescos of the side facade would be placed about at the middle of the century, if we did not know that these were executed by M. Kager (first decade of the 17 th century). beneath the windows are cupids painted white on a blue ground and playing with dogs. Then two painted windows with figures looking out: an i ideal continuation of a row of windows. On the cross in the w window is a parrot. Quite above is painted a noble Corinthian portico in effective perspective and excellent proportions, a the columns as if in varied marble with capitals and bases of white marble; then a view of a square with a splendid facade. A triumphing soldier with other figures occupies the chief place, but is unfortunately much destroyed. Over the upper windows are colored festoons of fruits on red arched panels; on the larger wall spaces above are reclining figures painted white, the whole conceived in the sense of Venetian decoration

Some skilful decorative works are found in the various churches as evidences of the formerly elevated condition of the art industries. First in S. Ulrich and the choir stalls indeed no longer of the best time, but still beautiful in details and of noble simplicity. The stalls extend in a double row along the longer walls of the choir. Somewhat simpler but in any case by the same master are the stalls that are attached to the closing walls of the transverse aisle. In both cases the division of the rear wall is made by elegant Tuscan columns, in which is inserted a niche architecture. In the rpacious sacristy the walls are covered by cases for relics, etc. This is true of t the extremely rich prayer stalls in the Fugger chapel. Still more luxurious, but with an unusually picturesque effect are the confessionals in the northern side aisle, as well as the richly carved benches.(Entirely unbearable on the contrary are the immense high pedantic altars, pulpit and organ). Moreover a very stately stone decoration on the four side chapels built between the buttresses of the southern side aisle. Of the two middle ones, one is the Fugger chapel and the other is the Ulrich chapel. On these two extends an elegant marble arcade in good Renaissance. The ten arched openings are filled by tasteful iron grilles. The crowning is formed by statues of the 12 apostles. Notable are the wooden and iron grilles, that separate the two other chapels.

In the cathedral the grilles, that separate the chevet from the choir aisle of the eastern choir can partly compete in elegance with the most beautiful of the church of S. Ulrich, as most of them are very overloaded , even if constructed with astonishing technics. The same is true of the rich epitaphs, that consisting of the most costly kinds of stone, substantially contribute to the rich effect of this chevet. In the church of the Barefoot monks primitive stalls in the later Renaissance extend in double and triple rows along nearly all walls of the spacious building. The parapets of the galleries as well as the longitudinal walls of the choir above the stalls are intirely covered by panel pictures of the late Renaissance. Instead of the rood screen are found the remains of a beautiful g grille, that adjoins them at the middle of the standing font.

First about the end of the period, of greater impartance was

given to architecture here by the appearance of an important master. Elias Holl, according to an autobiography preserved in manuscript in Augsburg, was born in 1573 as the son of the master of works H. Holl in Augsburg, and he learned architecture practically at First under his father. Already his grandfather S. Holl was master mason, and grew still entirely in t the practice of the Gotnic style. The father Hans, who died in 1594 at 82 years, and thus was born in 1512, had been employed with mixed architecture composed of mediaeval and Renaissance elements, of which one still finds traces in Augsburg as elsewhere. Yet he also understood the "Italian style", as he proved by a Ricklinger castle at Inningen. His numerous buildings, t that are accurately registered in his son's drawings, must have already given the city a characteristic expression. In great part they were citizen's houses, all of which he erected to m more than 60, distinguished by stately facades with bay windows, especially by vaulted arcades in the courts resting on columns or piers, also by terraces and magnificent halls. In the year 1573 he uas appointed by the Fugger brothers as their "daily master mason and master of works", and had much to execute for them. In 1576 he built the church of the monastery of Stern, where he lowered his son Elias at the age of 13 years to lay the corner stone in the trench; in 1581 the college near S. Anna was almost entirely rebuilt by him, in the court being an arcade 20? ft. long with arches on piers in two stories. In t the year 1586 the 13 year old Elias began as a mason under his father, indeed first on buildings that were erected for J. Fugger. He says, "that was a wonderful man, and I did well with him, since I could put good ideas in his head". He "drank each day alike fully beyond the time of the midday meal", but also loved joyous guests, and allowed nobody to go away. He wished to send the very youthful Elias with his son Jörg "into Italy"; but rightly the father held back the still immature boy, and caused him to make his apprenticeship under his own eyes.

At the death of his father, Elias desired to travel at the age of 21 years, but he became acquainted with the beautiful Maria Burckartin, who took from him all thoughts of wandering. He says, "I set my mind on this maiden maria, how I might obtain her as a wife". He succeeded ; in 1595 he married her, and

after the following year he had "made his masterpiece", he must establish himself as a master. She gave him eight children, who exgept one daughterdied in tender youth. By a second marriage he had 13 children, with whom he succeeded better. The Holl was a strong family; his father likewise had two wives and 20 children. A real life filled by work now commenced for the young master, and he had already built much for private persons,when in the year 1600 A. Garb, an important merchant took him to V Venice, where he particularly trained himself by the great buildings of palladio. He says, "I saw there all good and wonderful things, that were further profitable for my own works". At the end of January in 1601 he returned home. Nearly in the same year the 15 years older Schickhardt was in Italy. Although it was permitted to the latter to become acquainted with a far greater portion of the country, the Italian idea did not obtain the victory over the German so fully for a long time as with his Augsburg colleague. He was evidently more firmly rooted in his views and therefore combined in all his buildings the native traditions with the forms of the new style. On the contrary E. Holl cast off the last remnant of mediaeval tradition a and thenceforth built in the same style of the Italian late Renaissance. After his return home it was his glowing desire to ennoble his native city according to the model of the great Italian cities with buildings in a severe classical style.

First the magistracy entrusted to him in 1601 the rebuilding of the foundry, "since the men had seen the building in Venice, which pleased them well". To the young master was thus given the preference on account of his full knowledge of the Renaissance style of Italy. The building was let to him for 900 florins; that men were satisfied with his work results from the further payment of 250 florins, presented to him. Then followed in 1602 the Becken house on the Perlachberg. This was let to him at 1750 florins, but he received 250 florins additional, "on account of the laborious cornice after the Italian fashion, that cost much labor". These Italian laborious cornices are still to be seen, for the house still exists with its narrow and high facade, subdivided by three pilaster orders. The increasing importance of Holl meanwhile became so manifest, that in the same year, when not yet 30, he was appointed master of

works and master masonof the city. The salary of the position had been 80 florins, but to this were added 5 florins for a coat, 10 florins for house rent, 12 klafters of wood and other emoluments, as well as 1 florin per week as wages. But since he had made it evident, that he could earn more by private buildings for the citizens, then he was granted 150 florins instead of 80. He first drew the new view of the arsenal, that the former master of works J. Erschey had begun and had wrongly constructed. Holl's arsenal as it now exists, is a simple and dry work of sulky character and all that tastelessness of forms, then the ideal of the architect. In the same year he built also his first church tower near S. Anna. The old one had a pointed hip roof; Holl removed that and added two more stories, the lower being square and the upper octagonal "with columns and cornices, on them a pointed curved roof covered by copper". Thus here he introduced instead of the mediaeval pointed room the curved dome of the Italian Renaissance in German tower construction, which must give a substantially changed character to the external appearance of our cities. He himself indeed later rebuilt all towers on the churlhes, city wallsand gates of Augsburg in this manner. Then follows in 1605 the rebuilding of the Siegel house with great vaulted cellar and piers, "externally decorated by fine columns at the angles, the gable above mostly of stone work". The view of the exterior had been given by the painter J. Hamitz, which was held in high esteem by the owner Welser. Holl gave a splendid proof of his boldness and prudence the same year, when he raised a Roman m gegorial stone from beneath a fier of the church of the Barefoot monks for the pleasure of Welser, which neither the former architect nor "another prominent master C. Ross thought could be raised". Then follows in 1609 the new abattoir, that already proved the skill of the master, since its foundations entirely stood in the water. The stately plan was made effective by two flights of steps and a broad terrace like a forecourt with iron railings and strong balustrade. From the wide facade, that terminates with Barocco corner volutes, there rises at the middle a narrower gable with bold and dry crowning. The whole is massive with great strength and simplicity, in the sense of the mighty Italians of the high Renaissance.

The great number of buildings erected in his thirty years' service of the city, I have not been able to follow in detail. Only the Barefoot bridge is still to be considered, since he built it after the model of the Rialto bridge, or as he says himself, that he erected it "after the Italian manner" with retail shops at each side and a "small continuous vault in the middle. For his private buildings it is characteristic for the Italian tendency, that repeated marble floors, halls with "white work (stucco)," passages with "oriental modeling, fire-places in the Italian manner" are mentioned. "On the whole" he says about 1616 that "it is inconceivable what great care and labor I have had here in my service for these 14 years as master of works for the city". The great energy and the enduring industry of the excellent master gave the city in brief time the stamp, that it still substantially bears. Even the dry and even tasteless forms, such as time has brought, his buildings have an undeniable grandeur of thought, of clear conception, more based on the massive than the graceful.

He attained the climax of his efforts in the erection of the new city hall, one of the most powerful works of the time. To him it was entrusted by the councillors, to cause to be erected instead of the ruinous old city hall of 1385 " a beautiful and well proportioned new one". "He had a hearty pleasure in this, the council would not regret, and even the common city would be well suited". He was able to avoid the provision for the s striking works of the clock by a proposal to raise the neighboring Perlach tower a story and transfer the clock to it. With equal boldness and prudence he began the work in 1614. The risky undertaking, that he had fully described in detail, was fortunately brought to an end with the astonished watching by the city, and in the joy and success he took his four year old son Elias with him, seated on the ball, which he had himself placed on the apex, and was proud of the courage of the child. Then was the old city hall removed. As shown by the still existing model, it consisted of a great corner house toward the Perlachberg and a tower with slender spire, adjoined by two smaller gabled houses at the other side. The building had a picturesque grouping, but was without artistic value, as then in the middle ages during the Romanesque and Gothic epochs, Augsburg

played no prominent part in the history of architecture. Particularly the removal of the tower with its perforated stone spire was a dangerous undertaking; but thanks to the foresight of the master, all left its place properly, and on Aug. 25 of 1615 he laid the corner stone, where again the little Elias must be in the trench, which so pleased the council, that they "granted him 12 whole Augsburg gulden for it in his stockings". Holl had designed three different models for the building, that are still found at the city hall. The two first, of which we give small sketches, show him entirely under Italian influences not only in the treatment of the details, but also in the arrangement of the whole. In both the building consists only of a colossal hall divided by columns, that opens with arcades as in Fig. 174 at the south side, or on three sides as in Fig. 175. The stairs are placed in a side building. Without question both designs aimed at a richer membering and more magnificent appearance of the exterior, which especially in Fig. 174 is enhanced to an imposing effect by the important proportions. But the councillors preferred for execution the third design, that treated the exterior rather tastelessly, with the omission of all decoration by pilasters and colunms or rich cornices. Yet the internal arrangement corresponds better to northern requirements, and also the exterior has an unusually massive effect as a colossal structure by its great masses. Compactly arranged, it rises as a rectangle 140 ft. wide by 105 ft. deep in three stories with four rows of windows. While the four corners terminate with a bold gallery as a terrace, the middle part of each facade rises two stories higher and then ends with high gable roofs, that intersect each other in cross form. The main gable, that is wider and also rises above the height of the transverse gable, may be about 150 ft. high and is crowned at each end by the emblem of the city, the pineapple on a bronze capital. How grand the architectural inclinations of the Augsburgers of that time were, wa may measure by the considerable sums, which the decorations required. The colossal pineapple cost 1000 florins, the gilded eagle on the main gable 2000 florins; bust the same for the cast grille in the portal with the two griffins that supported the arms; the magnificent bronze capitals of the 8 columns in the vestibule of the upper story each cost 800 florins

Even during the erection Holl knew how to increase this architectural zeal, when he stated to the councillors, that it would "give a heroic appearance both within and outside the city", if two towers were added to both side wings; he then industriously prayed that "they would also not further grudge him such a building, and they would not so closely regard the expense, if such a tower would amount to 200 florins more". They also acceded here to his wish, and thus arose within 5 years before 1620 the building in the form, that we now see it. The work is the highest climax of which the architectural peculiarities were capable. For the exterior the master, as we have seen, according to the local custom must reject all sculptured decoration and membering. Thuose much richer models prove what grander d designs he was compelled to relinquish. The external architecture is simple and severe, only the principal portal is enclosed by marble columns with a balcony in the second story; the architraves of the windows and the cornices are of limestone, all surfaces covered by stucco. The numerous windows , that risi rise in theee stories above each other, are still animated in effect with all scanty severity of form. The two towers with their elegant domed roofs, then the neighboring Perlach tower with similar termination, give the imposing and attractive appearance, especially when one comes from the cathedral. In the distribution of the interior the master so proceeded, that in the ground as in the upper stories, he divided the building by two great walls extending in depth. The moddle one exceeding the side rooms in width formed in the ground story a grand vestibuel 52 ft. wide and 100 long, designated on old engravings as the lower "Pletsch". (A in Fig. 176). its cross vaults rest on 8 piers of red marble, the decoration of this colossal hall in three aisles is entirely plain, and it is imposing only by its vast proportions; merely the keystones of the cross vaults are characterized by apparently bronze rosettes. On the transverse axis of this hall, accessible from here, Holl placed both his stairs B, B, covered by inclined tunnel vaults with cross vaults over the landings, the steps still extremely steep. The four corners contain various smaller rooms that are all vaulted, C and D being guard rooms, E the archives, F a passage. In the second story of substantially the same division, except that

except that the front corners is a room 45 ft. square, at the left designated as a councli room, at the right is a court room. In the middle is again the same great hall as below, but with horizontal ceiling instead of vaults, its girders resting on columns of marble spotted with red and with marble capitals a and bases of bronze. The ceiling is very strongly treated and beautifully divided. Along the walls extend benches and at the principal facade opens a door to a balcony. Likewise the four angle chambers have beautiful wooden ceilings. The two stairs H, H, now lead to the third story (Fig. 177), which contains in G the golden hall extending through two stories, in J, K, L, M, being square chambers connected with the hall, and designated as "princes' chambers", like the hall being intended for great festivities. We have here the first example among us of a city hall plan, which in such comprehensive manner takes into account state apartments, that are strictly separated from the rooms serving for purposes of administration placed in the lower stories. In beauty of proportions this hall does not find its equal in the Germany of that time (Fig. 178). With a length of 100 ft. and a width of 50 ft., it has a height of 45 ft. It receives its light abundantly from the two ends, i.e. from east and west by 6 high windows each, over which are placed as many oval ones, to which are added 6 upper windows. The decoration of the hall teems with gold and colors, the walls are painted gray on gray below and became more colored and richer above. Six portals in dry Barocco forms, above being colossal niches with statues of princes subdivide the longer sides. Then follow lively genii, that support richly painted festoons of fruits. all this being produced only by painted decoration. Finally come colossal consoles arranged in pairs to support the cornice at the ceiling. The ceiling itself is a magnificent work in stucco, in whose panels are inserted paintings after the Venetian custom. The frames of these are richly gilded, but the carved ornaments are rather too large and dry, yet the whole has a mighty effect. The floor is paneled in marble. Magnificent are also the four princes' chambers with finely treated paneling of the walls and beautifully subdivided ceilings with great variety in motives. Also the four colossal black glazed stoves are all different and true show pieces of fanciful

Barocco decoration. We have illustrated one of these in Fig. 63.

This was the climax in the creations of the master. When the building was completed, he planned the great folio volume in which we find his life story, which is indeed entered by a later hand on the basis of his own notes. But he himself commences the book in his own hand with the following introduction:. In the year 1620 when he by God's grace and help completed and finished the new city hall, then his incumbent business allowed him somewhat more leisure, and also in the name of God to set down in this book some little of what, he had perhaps studied and learned from youth upward, and what he had as a custom in his works and to build, although he is now in the 50 th year of his age, and his eyes no longer follow the hand as before. But he does not do this to make fame for himself, but that his sons and posterity may have the use of it. But the energetic man did not go far with these sketches, and his literary remains nowise have the importance of Schickhardt's. Namely they lack all artistic interest; only once has he sketched a Doric
480 column in order to show its projection. The rest consists of the usual geometrical figures, problems in surveying and superintending, practical rules for materials, hand tools, recipes for making size, etc.

The fame of the master had soon extended afar. The council was so pleased by the building of the city hall, that it granted him a gilded beaker with the arms of the city in enamel a and 600 gold gulden. Also in other provinces has assistance was required; the castle of count Schwarzenburg at Schönfeld in Franconia was built after his plans; likewise the church of the Holy Sepulchre at Eichstadt and the castle in the Willibaldsberg for the bishop there. His last building of importance in his native city was the new hospital erected from 1625 to 1630. It was the last gleam of light in the life of Holl. Like his contemporary and colleague in art, Schickhardt, although in a different way, he must also fall in the storms of war. When the city was taken by the imperialists, the master was deposed from his position by the magistrates after the honest o official conduct for 30 years, or as he says, "because I did not go to the papist church, deny my true religion, and as men called it, would not conform". Still more severe measures were

taken, nearly all his property was taken from him, that he had acquired by honest work during many years, and had loaned to the city. For instead of there being due to him 12,000 florins, he could only obtain a bond for 4,000 florins, half of which he must lose on account of pressing necessity. The cruel edict, that bears the characteristic note:- "when men count from the birth of Christ, our loving Saviour", it must be expressly stated, that Elias Holl served the city "truly, uprightly, honestly, industriously and willingly, erected important buildings, and that we prefer no complaint on his account". At the taking of the city by the Swedes there ceased the"cruel oppression of conscience", Holl obtained his position again and had great care of the fortifications of the city"."When this as he says again became imperialist in 1635, perhaps on account of his great, hard and faithful service, he was punished by much billeting and contributions, so that a stone might be moved to pity". The pious man desired for"himself and his dear fellow Christians, that had equally suffered so much thereby, hence why not here below, so that in that world be eternal joy and blessedness". With this ends his recodr. I only add to it, that not as heretofore read on Easter day of 1637, but first on Jan. 6, 1646, he died, as proved by a note of his grave stone inserted by the Augsburg magistracy in 1838. With Elias Holl closes the old architectsral history of Augsburg.

But from the end of the 16 th century date these noble fountains by which Augsburg has adorned its streets and squares, as no other city has done. Before all is the Augustus fountain (Fig. 179) cast in 1593 by H. Gerhard, the Mercury and Hercules fountains by A. de Vries and the Neptune fountain. In these works that have their centres of gravity in scupptured forms, one believes that he should not rely on native powers, but that Netherland artists were called, who then completely followed the Italian tendency. Thise works are not merely distinguished by the skilful treatment of the figure, but also in the architectural elevation testify ts the excellent style feeling of those masters. To these are added the magnificent iron enclosures, namely at the Augustus fountain the crowning scrolls and flowers of unexcelled beauty. Thisi fountains complete the grand impression of Maximilian street, that queen of German sts.

In the vicinity nf Augsburg at Kirchheim on the Mindel the castle of count Fugger, which was built in 1581, presents in its grea. hall one of the most splendid wooden ceilings of our Renaissance. With a width of 38 ft. by a height of 24 ft., the hall has a length of 96 ft. The ceiling is divided into three great rectangular panels considerably raised, whose centre is indicated by a still higher octagonal panel. Bold and wide borders likewise animated by panels of manifold forms enclose the whole. The richness of the membering, the strong beauty a and splendor of the carved work is connected in the happiest manner in a harmonious effect by the energetic accenting of the main lines and by the well calculated gradation of the different parts. To these are added the use of various woods, oak, linden, cedar and walnut, which produces such a rich shading, that only slight assistance by colors was necessary. The considerable depth of the entire section amounting to 6 ft. is only injured by the much too low height of the room according to the custom in south Germany.

CHAPTER X. FRANCONIA.

Scarcely less important for the development of the German Renaissance than the Swabian province were those regions of middle Germany, that extend on the banks of the Main and were inhabited by the Frankish race. They belong to the oldest seats of German culture. Already early had they strongly developed in them the spiritual power beside the princely, and thanks to the pure sense of the freshness of life of the people, had soon added thereto the independent strength of the citizens in a number of free cities. The mightiest archbishopric of Germany, that of Maintq, belongs to this series. To this was added the bishoprics of Würzburg, Eichstädt and Bamberg. The Frankish race quite early had a series of emperors; prominent princes and noble families competed with each other in the much divided territory. To these were added the Teutonic order, that had its principal possessions here. By this division the land in the epoch of the Renaissance lost that concentration of princely power, that in Swabia by the ruling Wurtemberg family ensu-red artistic culture such a splendid bloom. On the other hand, the spiritual power expressed itself vigorously in magnificent monuments. But before all were the cities, which in wealth, s splendor and artistic perseverance assumed a high position. T These conditions could already be recognized in the Romanesque epoch. The cathedrals of Maintz, Würzburg and Bamberg belong to the monuments of the first rank. Also the Romanesque minor arts have here their classical seats, namely in Bamberg. It is otherwise in the Gothic epoch. The centre of gravity then passes over to the citizen class. Cities like Nuremberg, Rothenburg and Frankfort compete in design and decoration of their parish churches; but with all skill in design, of wealth and decoration, just here was produced no monument of the first rank. Under these conditions the middle ages came to an end, and the new time breaks in, and also here is zealously greeted especially by the cities. It now comes to a series of important creations particularly in secular architecture, in which is reflected in many ways the culture of the life of the time. To the entire domain extends the advantage, that it is everywhere blessed with excellent building stones. Thereby the architecture guarantees a greater development of sculpture, that

never needs to have recourse to the substitution of painting prevailing in upper Swabia. In the characteristic architecture of this time win particularly the mighty cities like Nuremberg and Rothenburg, but also Schweinfurt and Frankfort have their animated expression. Besides the cities we then have to consider the seats of the secular and ecclesiastical princes. We n now consider the widely extended domain in its special geographical grouping, in which for convenience we do not include Rhenish Franconia in its entire extent.

RHENISH FRANCONIA.

The region of Rhenish Franconia was chiefly in ecclesiastical hands and also expresses this condition in its monuments. At the head stands Maintz, where the predominance of spiritual power strikingly appears in contrast to the neighboring Frankfort. If a city anywhere seems intended by favorable natural location for a flourishing development, so it is that the nobly placed Maintz at the confluence of the Main and the Rhine in a broad plain. The situation is even more advantageous than that of Frankfort. But if one compares the mighty development and the rich and independent flourishing of the latter with the conditions of Maintz, then the restricting influence of the ecclesiastical element is strikingly perceptible. Yet there are not wanting here a number of important monuments of the Renaissance; but they belong chiefly to church purposes.

Extremely early appears the endeavor to speak in the forms of the new style. First on the graceful tabernacle with magnificent iron grille of 1500, that is seen behind the high altar of the church of S. Stephen. Also the four columnar candelabras dedicated by the chapter in 1509, according to an inscription, belong to the new style and thereby are placed in the series of our earliest Renaissance works. But of greater importance is the noble tomb of archbishop Uriel v. Gemmingen in the cathedral (Fig. 180) executed in 1514 by an important master. It is a wall tomb of stately proportions, whose high arched f flat niche contains a finely executed Christ on the cross with four lovely angels soaring around him, who receive the blood of the Saviour in chalices. At the foot of the cross kneels t the deceased, protected by two holy bishops, and with an intent look at the Saviour. The composition and treatment of this fig-

figure betrays a distinguished sculptor, about in the tendency of the noble Riemenschneider, and the enclosing architecture bears the stamp of no less distinguished artistic power, that like the contemporary P. Vischer, combines the elements of the old and new styles in the manner of a genius. Then the pilasters with their original and elegant volute capitals, their broken cornices and the round arch soaring above them, as well as the cupids crowning the attic belong to the pure Renaissance; also the little columns, that were evidently intended to receive statuettes, that were not completed, project frog the surfaces of the pilasters, and are in a free Renaissance form, that finds its analogies on Vischer's tomb of S. Sebald; but the G Gothim, as if it would not give ground without a contest, presses in a wonderfully enough way with ogee canopies over the n niches designed for the statuettes, so that their finials rise above the volute capitals; and still more luxuriantly extends above the crucifix a stately ogee canopy in the splended forms of the late Gothic so victoriously, that it partly intersects the Renaissance arch and casts it into the shade. One will not readily find a monument on which the contest of both styles is more sharply expressed. It is as if two different masters wished to surpass each other in the composition of the work; but in truth the elements of two opposed artistic phenomena here ferment in the same master and are expressed.

The earliest creation of the developed Renaissance and in general one of the first in Germany is the so-called Jews' well on the market, according to an inscription erected in 1526 by archbishop Albert in honor of the victory of Pavia. Besides detailed Latin inscriptions there is read in German letters the warning:- "O consider the end". It is a triangular draw well, whose entablature rests on three piers, that rise from the lower stone curb. Dry consoles permit the transition between piers and architrave. The piers have border mouldings and plan ornamentation on their surfaces. The upper crowning belongs to the most charming works of the early Renaissance. Dolphins and sirens ending in foliage and supporting arms support the fancifully rich structure, from which rises a middle pier, triangular and with shallow recesses in which stand the figures of bishops. The whole is crowned by the statue of the Madonna.

The founder of this original work, cardinal Albert v. Brandenberg, archbishop of Maintz and Magdeburg, arch chancellor of the empire and administrator of the diocese of Halberstadt, w was one of the most powerful princes of the time, whose great promotion of art and science must be described as authentic and exhaustive. Then his work is also the before described memorial of his predecessob Uriel v. Gemmingen. To the most important creations of the new style in Maontz belong the tombs of the cathedral. The great building indeed suffered by the French siege in 1689, even more by the contribution and burning in 1793, after which for 10 years it was furnished with only a temporary roof, served for a magazine of forage, and was abandoned to the malice of the soldiers; yet by a miracle it preserved an abundance of important monuments from all epochs of the middle ages and the later time. Among the latter is the tomb of Albert v. Brandenburg of 1545 to be mentioned, executed in a fine Renaissance, that shows rare purity of the forms, and only in the ogee volutes of the upper crowning, the rather theatrically posed Christ and the quite too vigorously dancing angel boys, betrays a tinge of mannerism. Characteristic of t the secular mood of the time is the crouching Pan, that with two rams' heads forms the pedestal of the figure. For the development of this and the following memorials it was decisive, that the artists had at command different stone materials beside the red sandstone, also the Nassau marble and the Solennofen limestone, whereby an enhancement of the work was attained. The next succeeding monument is that of archbishop Sebastian v. Heusenstamm of 1555, substantially imitated from the preceding, only that the pilasters supporting the wall niches end in hermes, and the arch shows the trefoil shapi, whereby indeed a void in the composition makes itself felt, while other parts are not free from overloading. A rather heavy but skilful and richly developed Renaissance architecture is shown by the beautiful memorial of Brendel v. Homburg of 1562, distinguished by the masterly and animatedly treated portrait figures of relatives of the family, who kneel at prayer beneath the crucifix. Plainer is the same theme in the noble tomb of Gablenz of 1592, where the architectural enclosure is indeed of a purity and charm without xeample for that time, while also the

sculptured group is finely graduated. To the most magnificent and richest monuments of this later time also belong that of the prince bishop of Worms, George v. Schönenburg of 1595, and the no less lururious one od the canon of the cathedral Rau v. Holzhausen of 1588. To follow these works further lies outside our scope.

The excellent choir stalls in the chapter hall or rather in the chapel of S. Nicolas of the cathedral were already mentioned on page 92. They came from the former court church of s. G Gangclfs, that under archbishop D. Brendel v. Homburg was rebuilt in 1570 - 1581, and splendidly equipped. Since his arms occur on their backs, they manifestly date from that time.

Whatever else of Renaissance exists here belongs entirely to the late time. Thus first the former archbishop's palace, begun in 1627 under george Frederick v. Greifenklau, but only completed in 1675 - 1678. It is a stately building of red sandstone ashlars, divided in two stories with bold pilaster orders, that happily animate the long facade toward the Rhine. The building consists of two wings boining at right angles, and was originally intended for a more extended plan. At the corners of the main wing are placed bay windows set diagonally, that continue through both upper stories and end with curved roofs. The entire architecture is powerful and still ornamental. The pilasters are Tuscan below, then Ionic and finally Corinthian, and have on the lower part of the shafts ornaments in locksmiths' and leather forms. Similar decorations ornament the parapets of the windows. Broken gables, curved in the main story and straight in the upper one, crown the windows. All this corresponds to the forms of the Frederick building in Heidelberg, with which this building is indeed almost contemporary. Excellent iron gratings in the style of the time are seen in the lower windows of the facade. The interior was later entirely rebuilt and preserves no vestige of its original arrangement.

The former university is now a barrack, and is a simple high and massive building with plain coupled windows in four stories, the whole without any membering or artistic treatment. Only the two similarly treated portals, enclosed by fluted Corinthian columns with banded shafts, make an elegant impression. The crowning forms an addition like an attic flanked by strongly

diminished pilaster and terminated by a gable, that contains the arms. The arch of the portal has a handsome iron grille. The building was begun oy 1615 by elector John Schweikard v. Kronberg, who also caused the palace of Aschaffenburg to be erected. Already in 1618 occurred the first graduation therein, which indicates the rapid completion of the simple building.

The gymnasium in Betzen st. , formerly Kronberger inn, first a priests' house and then a seminary, was transferred after #803 to this present use, is a building by the same prince. It has a diagonla bay window of very energetic and indeed rather Barocco, but unusually animated treatment. The forms recall the French architecture of the time, which indeed exerted an influence here. The interlaced volutes, the upper pyramids, t the Barocco borders of the elegant shields, the locksmith's ornaments, all has a picturesque effect and unusually elegant treatmentThe round arched portal is heavy in proportions and flanked by two bold fluted pilasters, above being an ugly empty gable. In the court is nothing remarkable, only the two polygonal towers with winding stairs. the portal to that on the left being enclosed by intersecting Gothic rounds.

Of private houses is to be mentioned first the house of the king of England, formerly "zum Spiegel". The facade is crowned by several high gables, that are animated by heavy volutes and pyramids. The left part of the facade, that lies on the Seiler alley, opens with theee arches on well divided piers, the arches animated by dentils and egg mouldings, the keystones with well treated masks. Very beautifully is the inner court handled, surrounded by a boldly carved wooden gallery on projecting consoles, the subdivision full of rhythmic alternation, t the general effect picturesque in a high degree. In the Seiler alley is still seen another house with similar arches, such as were often arranged as merchants' shops in that time. The forms are already Barocco, the piers with rusticated ashlars. The d date of 1624 is read. A magnificent facade is then that of the Roman emperor, formerly "to the great star", also called"Marienburg", like that previously mentioned , built by a rich landlord Rokoch, and like that serving as an inn, at both sides being high gables with curved Barocco forms, subdivided by half columns on consoles. In the middle rises a little turret ending

with a dome on columns, above it is a statue of the Madonna w with magnificent iron work as a crowning. The three portals of the facade are dry Barocco flanked by columns, those at the s sides even being spirally twisted. In the pedantic time were added some figures in the interior of the vestibule of the house with very dry stucco decoration on the vault; cupids and other figures alternating with foliage, great panels between them, mostly filled by painted arms. The wide stair ascends to the left by a flight broken at right angles with landings, the entire room vaulted and all stately. A skilful building is also the Knebel house near S. Christopher, with beautiful bay windows supported by caryatids; the portal next the stair tower and the window architraves elegantly ornamented. The building was erected soon after 1598 by the canon W. Knebel v. Katzenelnbogen, and like many others is a type of a noble's house, as chiefly expressed in episcopal cities.

Also a private house of the same time is seen in Augustine st. ending with a high gable. The angles of the facade have s. rusticated ashlars, the wall surfaces are plastered, the gable has heavy and ugly volutes, all very rude and mechanical. Very Barocco is also a half timber building in Leihaus st., that however imitates the stone style. Only the ground story consists of ashlars and at top has rich and boldly treated consoles. The upper story is divided by pilasters like hermes.

The mighty region on the Rhine presents but small gain. The devastating invasion of the French indeed destroyed much here. Unusually rude in treatment but of picturesque composition is the Hilchen house in Lorch, of which we give a representation in Fig. 181. A high and wide gabled structure with sportive volute and shell crownings, subdivided by tasteless bands and mouldings. The ground story is in ashlar work, the rest of the facade merely plastered, the structural porch of sandstone, a and indeed the columns, angle quoins, panels of the window parapets are red, the pilasters, window architraves and mullions are of yellow stone. Most original is the bay window, around which extends a balcony resting on stumpy columns and elephantine corbels. Men evidently for the construction had at command but small manual practice. The unimportant and awkwardly treated portal leads to a low vestibule and this to a winding

stair, that lies at left in an adjacent house, a plain half t timber structure. The principal story contains a stately hall with a simple beam ceiling, but the bay window has a Gothic star vault. Beside are two other rooms. Between these rooms runs a passage with a tunnel vault, at the left lies the kitchen with other inferior rooms, these also having tunnel vaults. The door into the hall is still Gothic. The second story has the same arrangement. A great cellar is here doubly justified in the land of the best Rhine wine, extends under the house and is valuted on columns.

Of quite another sort is a house in Eltville (Ellfeld), that belongs to the end of the epoch. With one front lying toward the street, it is otherwise enclosed by a great garden with magnificent trees and shows in its arrangement the character of a prominent country seat. Therefore all all the stress is placed on the high ground story, to which is only added the unimportant upper story. The latter is entirely without ornament and is intentionally made thus, while the ground story exhibits an elegant treatment. The wide triply divided windows enclosed by slender Ionic pilasters, divided and crowned by gables; the pilasters are fluted, the lower part of the shaft adorned by ornaments in the locksmith style. The angles of the house are enclosed by broad and simple pilasters. The little bay window on the street is indeed a later addition. The portal lies on the garden side. On the gateway at the rear of the estate are seen a double arms and the names of "P. B. Langwerth v. Simmern and C. v. Langwerth, born v. gemmingen.

The city hall at Kiedrich witt its two bay windows is a not unimportant building of the Renaissance time, and several richly ornamented wooden buildings there belong to the same epoch. In Great Steinheim opposite Hanau the Huther house is a skilful work of the time, with a stone bay window and wooden superstructure.

In Wiesbaden the former city hall on the market place now s serving as telegraph office is a plain building of good proportions and an appearance full of character, for the late date of 1610, which is read over the portal, strikingly severe in treatment, A stately double flight of steps that at the two lower landings leads to simple arched portals, at the upper to

the principal portal, occupies almost the entire breadth of t the facade, All portals and also the two opening to the cellar and spanned by round arches, the main portal flanked by bordered pilasters, that have rosettes as panels. Also the windows of the two principal stories are round arched, the lower divided by broad mullions with stone crosses, the mouldings still like Gothic with rounds and coves. The upper windows are moulded somewhat differently and are intersected by a transverse bar, over which the middle mullion divides into two pointed arches. Above the middle of the facade rises a little stepped gable before the high shed roof. Also the main roof has similarly treated gables at the sides, that omit all rich membering. The structural parts, namely the enclosures of windows and doorways, consist of sandstone, but on the contrary the surfaces are plastered, only bordered at the angles by rusticated quoins. One can hold the plain building, which is still full of character, to be a work of the beginning of the 16 th century. It is to be stated that only the ground story with the flight of steps belongs to the old building, the rest having suffered a r restoration in 1828. This then explains the striking forms of the upper parts. The carved, gilded and painted panels of the windows are now preserved in the museum at Wiesbaden. They vere made in Strasburg by J. Schütterlein, while the stonecutting was entrusted to a Maintz master C. Flügel. As architect is n named V. Baussendorf, as executing foreman A Schöffer.

Frankfort affords richer spoils. The city had quite early by its favorable location as mediator between South and North Germany, had attained high importance by the commerce and manufacturing industry of its inhabitants. Its fairs, that already had great importance since the 14 th century, still further increased their value fosall German commerce. Also when the city must suffer greatly in the Smalkald war, its power and prosperity were still sufficiently great to be expressed in an excellent civic architecture. Something of this time is found in the Römer. In the little court two portals are treated tolerably alike and only vary in details. Round arches on piers are finely membered, archivolts with pearl beads, the whole enclosed by lintels with pearl lines and faceted panels, enclosed by projecting Corinthian columns, the lower part of the shafts with

elegant masks and festoons of fruits, wonderfully carved lions' heads, in whose manes almost now appear the long perukes, masks on the froeze with festoons of fruits, the whole ornamental and with striking effect. If one enters here the lobby of the rear building, he finds windows with mullions, still in Gothic style but enclosed by Renaissance pilasters. Besides a winding stair with Gothic moulded newel; all doorways and windows are also with mediaeval mouldings. The date of 1562 is read above on the wall of the court and can very well pass as correct for these parts. Near by is a second court in the Limburg house, likewise with a stair of almost similar arrangement and construction. But then is a larger main stairway with twisted newel, that is found in an entirely ruined stair hall of 1607. Of the bold and still elegant architecture of this interesting work, a view is given by our Fig. 182. Remarkable are the magnificent wrought iron grilles that fill the outer railing of the stair. The string is adorned by flat borders in fine execution. The faceted surfaces of the pilasters and the numerous lions' heads employed are characteristic of this late epoch. In the interior the newel is terminated at top by a lion holding the arms. The exit here toward Limburg st. consists of a wide driveway with Gothic net vaults on elegant Renaissance consoles. The facade has a fine but dry round arched portal in richly developed Doric style, the pilasters fluted, the pedestals with ornaments in the locksmith style, likewise on the spandrels of the arch, the architrave finely membered with pearl bead and egg moulding, a fierce lion's head on the keystone, masks at the angles, splendid iron grille in the portal arch. The entire facade here in the ground story is in great arched openings, that rest on dry faceted piers.

Here as everywhere in the lod parts of Frankfort regard to the fairs dominates the private architecture. Each house has in the ground story an arrangement of fair vaults, that open to the streets by arches of wide span on columns. Closed below by shutters, these arches are open only filled by glass with iron grilles protecting the tympanums. In their openings c could the merchants unpack their wares and arrange them before the official ringing of the bell announced the opening of the fair, and required the opening of the shops. The upper stories

are almost entirely constructed of plain half timber work, but on bold and often very elegant stone consoles , project far beyond the ground story. Much of this architecture is still preserved here. Nearby in the same alley on the Glesernhof are two excellent window and doorway panels with nobly conventionalized iron grilles.

The show piece of this architecture is tha Salt house at the corner of the Römerberg and the Wedel alley. The longer side lying on the alley exhibits five great arches on boldly faceted rusticated piers of excellent treatment, the arches filled by iron grilles, the foremost both most beautiful and richest. B Bold consoles with masks support the projecting beams of the upper stories. One here correctly sees how the concentration of mediaeval cities compelled the utmost use of space at the cost of air and light. The upper walls still show rich traces of paintings, below being wide pictures with figures and landscapes, in the middle are festoons of fruits, again with figures alone, but at top are two rows of festoons of fruits. All very rich in colors. The narrow gable end next the square represented in Fig. 183, is then entirely of carved wood, indeed in complete imitation of stone decoration like an overlay of wooden boards, a curiosity of architecture, but masterly executed in flat relief, with single heads projecting between, full of relief effect. Beneath the windows of the principal story, on the sills are the figures of the seasons of the year as well as genii with festoons of fruits and arms. With these is the gable of enormous height, freely curved but without steps, instead having great pointed projections. The wooden stairs in the interior is a skilful work of the 18 th century.

6 This house stands there with its harmonized treatment, while other wise the contemporary private buildings in Frankfort are satisfied with bold arched architecture in the ground story, and the upper stories as a rule are without artistic development. They were retained in great part for mural paintings. One also sometimes finds picturesque old inns, thus in the old Mainz alley No. 15 is an inn with two wooden galleries above each other with open stairs, the supports of the lower gallery diminished like steles. In this alley are still found several houses with consoles treated in relief, apparently of the same time and

perhaps by the same hand as the before mentioned works on the Römer. Thus the House zum goldnen Kängen at No. 54; further the corner house of Kerben alley, etc. A great and splendid facade of the latest time and marked 1637 in the Sall alley, No. 29, with unusually rich but already rather too irregularly treated consoles, the arches very elegant and delorated by egg mouldings, pear beads and dentils, on rusticated piers, whose ashlars have rounded argles, no longer as energetic and marked as the earlier. It is a double house with two gables. On the other hand the corner of the market and the Römer is formed by two very narrow houses with only one gable in common. On the corner of the first is seen Adam and Eve carved in wood; below is "this house stands in God's hand, zum kleinen Engel is it called". The other next the Römer has a half story above the ground story, with graceful little Gothic windows, whose arches are thrice broken (foiled). Otherwise it has Renaissance forms. A bay window projects on wooden beams with masks, in the upper story being satyrs as consoles. There is the saying:- "Blessed are they that fear the Lord". The upper part of the facade is entirely covered by slates, the bay window ends with a polygonal tower roof, all structural parts, posts and consoles, are of wood. Thus here beside a rich and boldly developed stone architecture wooden construction proceeds without interruption. One of the latest and richest houses of this epoch is the golden Waage (scales) at the corner of Höll alley on the market. The pilasters are entirely diamond paneled, also the very high arches, all unusually slender. The consoles are rich but of ugly general form, not as finely developed as the earlier ones; the angle console rests on a crouching female figure, the third story on consoles of a lighter k kind. The architect sought on this house to excel all others by richness, but he missed in his forms the nobility of the earlier works. Magnificent are the iron grilles in the arches. Near is the White Buck, is the little and unimportant house, but with one of the finest consoles of this time; a nude boy with outspread arms holds the ornamental volute, an ingenious motive with beautiful profile. Dry and bold is the house at 27 New Krem, the arches membered with full animation, the consoles dry and richly treated with masks and Ionic capitals, the angle

console especially elegant. One of the finest iron works is f finally on the house at 21 Saal alley in the portal arch and dated 1641. In the middle is an interlaced penmanship scroll, near it is a blowing cupid, masks and other fantastic things. Finally is still to be remembered the fountain on the market place, likewise from the end of the epoch, an octagonal stone basin, from which as usual rises a square pier with forms of the Virtues in relief; above is a cap, whose profile is energetically curved by blowing sirens. The animated figure of Justice crowns the whole.

If in Frankfort the civic architecture of the time exclusively appears, then the neighboring Offenbach presents in the small Isenburg palace an interesting example of the seat of a prince of the time. Sinca this has already been fully represented, I must here limit myself to essentials. Count Reinhard v. Isenburg, who chose Offenbach in 1556 as a residence, caused the old ruined castle to be removed and a new one to be erected instead. Since this was already completed after three years, one may assume that it was no artistically executed work. Already in 1564 a fire destroyed the entire building to the north facade. On this the count built a new palace, which was completed in 1572, yet in the internal construction first in 1578, indeed under count Philip, brother and heir of the builder. T The show piece of this new structure is the south facade with its arcades enclosed between two octagonal stair towers, of w which our Fig. 184 gives a part. In the ground story is a very high portico with slender fluted Ionic pilasters, elegantly d decorated in the spandrels of the arches and the frieze. The two upper stories, that manifestly must join the low stories of the interior, must therefore be very depressed and have only architraves instead of arches. In the second story the piers are decorated by male and female figures like hermes, in the third they have simple flutes. The entire structure is erected with great ornamentation, especially on the friezes by elegant scroll work and on the parapets by richly executed arms. It has the character of a gracefully sportive early Renaissance, allied to that on the Otto Henry building at Heidelberg, nearly approaching that building in fineness of ornamentation, but inferior to it in figures, entirely aside from the fact, that

the proportions do not equal it by far in beauty and rhythmic development. Above the roof of the upper portico the main building rises one story higher, and is divided by baseless paneled pilasters. The lower porticos are covered by cross vaults, and the upper has a horizontal ceiling formed of stone slabs. The upper portico has a less refined treatment than the two lower ones, and betrays the hand of an inferior architect. That furthermore also the main building was raised a story later is proved by the representation of the north facade by Merian, where moreover instead of the existing mansard roof is found a high gable roof. Of the two winding stairs, the western especially has a beautiful construction where the string is carried around three slender columns. The termination is formed by an elegant star vault. To both stairs lead richly treated portals.

The interior (Fig. 185) is only remarkable for the ornamental ribbed vault of the ground story. In the western hall 68 ft. long and 25 ft. wide it is a net vault with intersecting ribs, in the eastern smaller room is a cross vault. Adjoining the hall is a bay window projecting north, rectangular and with windows, terminating in the uppermost story with a terrace with an open balustrade. Beneath the windows extends late Gothic f fluid tracery. It is seen that these parts still belong to the mediaeval building. Wonderfully enough the two round towers at the western and eastern ends of this facade extend halfway into the internal rooms and half outside, where they end in the top stories now as balconies enclosed by balustrades. The keystone in the western tower bears the date of 1578 and the monogram A. S. At present the building serves the most diverse purposes and leaves much to be desired in regard to its preservation.

Of quite different importance is the grand castle at Aschaffenburg, one of the largest buildings of the German Renaissance. After the city with its rich monastic properties had fallen to Mainz, archbishop Adalbert, count v. Saarbrücken enlarged and fortified the castle. In the peasant war of 1525 it was destroyed to the foundation walls, and a second destruction befell the building in 1552 by the troops of count v. Oldenburg. First in 1605 was built a rich new building, the still existing magnificent work, at the order of the elector John Schweikard v. Kronberg by G. Riedinger of Strasburg as the residence of the

archbishop of Mainz, completed in 1613. On a vast terrace rising high above the Main (Fig. 186),it appears as a rectangular plan, flanked by four great towers at the corners, the middle of each facade characterized by a high gable in the luxuriant forms of the time. The ground story and the two upper stories are separated by bold cornices, in which in opposition to the bold vertical tendency of the towers and gable, the horizontal tendency appears in long lines. The windows in the three stories are divided by stone cross mullions, and in a well calculated accenting are crowned by broken gables or fanciful Barocco caps. In the middle of the facades are magnificent portals arranged in similarly rich forms. With a grand effect is the great rectangular court. In the corners lie polygonal stair towers with masterly built winding stairs, whose steps rest on slender columns. The connection of these stairs with the court was originally made by arcades. Also here the middle of each facade is designated by a gable. But especially richly is treated the portal, that leads to the chapel (Fig. 187). Arranged like a triumphal arch, it is distinguished both by clarity of composition and noble proportions, by bold yet elegant membering and magnificent decoration by sculpture. Then the Barocco elements appear massive and are substantially restricted to the curved and broken gables, that crown both sides and the m middle raised panel. The beautifully developed coupled Corinthian columns, that form the enclosure of the arch, are partly fluted and partly have their shafts ornamented in the iron style. Similar ornamentation dominates the frieze and other surfaces. The whole is full of an energetic feeling of life, magnificent and also masterly executed. Generally the building, erected in fine ashlars of red sandstone, is a work of the first rank. The regularity of plan here has not led to tastelessness, but rather is proud and arrogant power. An older square tower of mediaeval design, probably from the building of archbishop Adalbert, in spite of its lack of symmetry is taken into the neu building. Notable are particularly the development of the massive corner towers. They terminate with splendid galleries on a strongly projecting cornice with consoles having elegantly sculptured heads. Above follows a smaller attic and then the change to the octagon, which is pictqueresquely crowned by a dome and a lantern. Of the simple but stylish stucco

decorations of the tunnel vault of the principal driveway, we have given a representation in Fig. 115. Also here is expressed a powerful but elegant sense of form. The building, of which only a dry contemporary publication exists, merits in a high degree accurate drawings and publication.

Of the monuments of the monastery churches, the beautiful monument of the elector Albert v. Brandenburg and the tomb of S. Margaret with its elegant composition, both works of Vischer's foundrw and creations of the noblest early Renaissance, were already rated on page 79. The other works belong to the Renaissance later strongly inspired by the Barocco, and this is also true of the choir stalls as well as of the luxuriant Barocco pulpit and some tombs, among which the best and simplest is that of the knight P. Brendel v. Homburg from the year 1573 is distinguished.

LOWER FRANCONIA.

Also in lower Franconia the bishopric of Würzburg forms a chief seat of ecclesiastical power, in this epoch being the c centre of artistic endeavors. The secular princes and nobles receded on the contrary, and only the citizen class in the larger cities acquired any importance, even if not one of the first rank. The architecture here also receives a strongly sculptured character, which is peculiar to the entire Franconian region, and is based on the use and artistic treatment of a good sandstone.

We commence with Wertheim, the little old city so charmingly located at the confluence of the Tauber and the Main. Its Renaissance monuments, if we except the tombs mentioned on page 82, are not of great importance. The old castle with its red masses of masonry comes into consideration rather as a picturesoue ruin that as an architectural composition. Yet there is seen on an octagonal tower a portal of 1562, that is treated entirely in the style of the early Renaissance, and has a charmin effect both by its original composition and by its execution. The simply moulded round arch is enclosed by broad Ionic pilasters with pretty foliage, their pedestals adorned by lion's heads. Above the simply treated frieze rises an attic, enclosed by candelabra columns, and which is filled by elegantly treated arms. A second frieze contains the inscription, that names as builders Count Louis v. Stollberg and his wife Walpurga. The

The upper termination is formed by a flatly handled shell niche. The forms strongly recall the earlier portal of the castle at Tübingen. Below eo the city is found on the market place the original draw well, that we represented in Fig. 188. On four piers set in cross form and connected by an architrave curved at bottom rises a shell-shaped ending decorated by statues like the piers. The old arrangement is destroyed and replaced by modern, the opening of the well is covered and its former curb is removed. Yet on the architrave is still seen the hook for the pulley, that formerly raised and lowered the buckets. Leaning against the four piers are statues, the front one being a knight, the two at the sides representing a magistrate and the architect. The last has over himself a shield with the stonecutter's mark and in his hand a tablet with the inscription M.
455 Vogel. As a counterpoise to these three worthy persons the master has added on the rear pier a luxuriant female hermes, and thereby paid his homage to classical antiquity. Likewise he has placed on the top of the rear cap a nude female figure, characterized as madam Venus by arrow and apple. These upper figures are further by a much inferior hand. On the fountain is read; " In the year 1574 an honorable councillor of this city has caused this fountain to be made for the use and prosperity of the common citizens. It cost a quarter of grain, 7 1/2 gulden and a --- of wine. This well stands in God's hand and is dedicated to the angels." Behind the fountain is a house, whose ground story bears two reclining skeletons on the frieze, between them being an hourglass with a long inscription. At both sides are executed unimportant scrolls in low relief. Beside this is a house with handsome Renaissance portal flanked by Ionic pilasters, also not important. Many other houses also still show here by handsome carved consoles the long continuance of an artistically developed wooden architecture. Particularly rich is the house at the corner of city hall alley. Bay windows are rarely found, two of polygonal form on the market are constructed of wood with artistic importance. The city hall is a Gothic building of slight nature, but is distinguished by a double winding stair. The forms are still mediaeval in spite of the late date of 154-. (The last digit is omitted).

Somewhat richer is the spoil at Lohr. First is to be mentioned the city hall as a small original building full of character

from the end of the epoch. It forms a rectangle that in its u upper parts, especially the roof and the gables, has suffered by modern alterations, but otherwise retains the original character. In the ground story it opens around by great and wide blind arches on richly divided piers. The membering of the arches still entirely in mediaeval fashion consists of an animated alternation of coves and rounds. An arch at each side has at each side projecting fluted columns, on the main portal with hermes as the entrance. All this is effective and good, although in the details of the antique forms prevails no full understanding. The two upper stories exhibit stately proportions in height and receive abundant light through broad divided windows with Gothic mouldings. The angles of the building have an energetic enclosure by bossed ashlars. The entrance to the upper stories according to the mediaeval fashion still lies in a projecting tower at the right side with winding stair. In the interior the council hall is interesting by a stucco ceiling of simple but animated divisions, represented in our Fig. 189 at the top on the left. Then "M.K., H.M., M.D.B. To God alone is the honor". (The monograms indeed refer to the magistrates at the time). An iron column has replaced the original wooden post, on which the beam doubtless rested. Likewise the roomy anteroom, that alwans precedes the hall, has a pretty ceiling of alternating divisions, in our Fig. being represented at the middle below, and above at the right. It rests on two heavy round supports of wood. The horizontal in the second story is entirely modernized, but the anteroom still has its two fine wooden Corinthian columns and a ceiling divided in different panels (at right and left below in our Fig.).

Then is still found here a somewhat earlier building, that now serves as district offices, originally the castle of the elector of Mainz. it is a small and picturesque arrangement, rectangular with a projecting middle building, that is flanked by two round towers and has a balcony between them, while a polygonal stair tower projects at the right wing and also a little round tower at the left. There is read 1570 over the little doorway of the stairs, also beside it is 1554, on several other portals are 1570 and 1590, and then on each of the lower windows of the facade is 1562. In the forms is still much

Gothic. The enterior has beautiful and light rooms in comfortable size and connection, with the rural surroundings affording the impression of a comfortable summer residence. In the ground story is a great room with stucco ceiling similar to the work in the city hall, but with different motives. To the old decorations still belongs a magnificent green woolen tapestry worked with gold and a great black glazed tile stove enclosed by twisted columns in two tiers, and adorned by finely wrought e emperors' heads. On the stone lower plinth are the arms of Mainz and the date of 1595; on the iron plate is 1501, which must be likewise called 1591, since the forms are already Barocco. One of the little corner towers originally constructed above the little castle chapel.

In Ochsenfurt are seen on many houses portals with grotesque masks; otherwise the pr vate architecture of this very picturesque little city presents nothing architecturally remarkable. The city hall is a mediaeval building of 1599 with a flight of steps,whose railing shows late Gothic tracery. In the interior is an anteroom with bold beam ceiling on octagonal wooden posts, the beams all with painted ornaments in which occur Renaissance motives. The council hall is similarly treated, and the walls are covered by paintings that represent Susanna in the bath, Christ with the adultress and the last judgment. all were repainted later. Interesting are the old tables with their massive wooden construction. The date of 1513 on the door with Gothic iron fittings indeed is true for the entire decoration.

Somewhat more productive is the little M.rktbreit. For it has an original city hall of 1579, that rises in picturesque arrangement beside the Breitbach flowing through the city. It is a rectangular building, whose north side extends next the water and is flanked by a round tower at the northwest angle. On the other hand at the northeast projects an addition of 1600, that bridges the stream by a gateway. This building at the same time forms the old termination of the city, and is carried over a massive arch of the bridge like a tower, and is crowned by a high energetically treated gable in very picturesque form. The gate itself is built of great ashlars with bosses in dry rustication without pilasters. In the second story is found a great anteroom, whose beam ceiling with mediaeval mouldings rests on four wooden posts. Adjoining this is a spacious corner room,

that by its deep and wide coupled windows and well preserved wooden roof, as well as the paneling of the walls makes an incomparably pitturesque impression. The wooden covering namely has its sparingly distributed old polychromy in blue, white and gold, but is strikingly effective on the darnened deep brown wooden ground. The upper hall corresponding to the lower one also has its old beam ceiling. In the forms are everywhere mediaeval echos, as especially the windows have the late Gothic terminations by broken circular arches.

To the end of the epoch belongs a great gabled building on the market, now the county courthouse. The forms are here those of the developed Barocco style, namely the fantastically treated main portal. The stone cross mullions of the windows are treated in the antique sense as pilasters; likewise pilasters with architraves enclose each window. In the interior the long corridor with a tunnel vault leads to a stone stair, that ascends in four flights broken at right angles. At the rear of t the building rises a square tower with a curved domical roof.

The Giebelstatt in the vicinity must indeed contain a well preserved castle of very skilful architecture, that I have not seen. (Note by E. Paulus). It must in its character follow the castles of Reinsbronn and Wachbach to be described later.

WÜRZBURG.

To a more important development and richer employment attained the Renaissance in Würzburg. The old episcopal city was already in the earliest time the centre of culture in Franconia, and has still retained until the present day much of that old grandeur, according to what Merian's Topography illustrates for us is certainly one of the noblest views of cities in Germany. What the powerful city still contains of Romanesque monulents, and first the mighty structure of the cathedral, belongs to the most important of that epoch. Less richly appears the Gothic, yet it exhibits the charming work of the chapel of S. Maria w with its precious sculptures. Sculpture has been abundantly c cultivated in Würzburg since the Gothic time, until it reached its climax in T. Riemenschneider. With him also the Renaissance made its entry. A fanciful sportive early Renaissance appears here for the first time on the tomb of the prince bishop Lorenzo v. Bibra (d. 1519) in the cathedral. The master probably

would have been able to devote himself energetically to the naturalism of the new style, had he not fallen a victim to the stormy times. After 1520 being chosen as first burgomaster, he was at the pront in the contest for religious and political l liberty. After the suppression of the peasants' war, he was compelled to yield to the bloodthirsty reaction of bishop Conrad v. Thüngen, was expelled from the council and appears to have been reduced to a very retired life in his last years.

In Würzburg is presented to us the same picture of development, that we find everywhere in Germany; in the first decades of the 16 th century is a fresh blosoming of art in all places, aroused and supported by the joyous inspiration of the Renaissance. Besides the blooming of the formative arts in painting and sculpture, in wood and copper engraving, there also begins architecture to arise from the mechanical ossification and to put forth fresh blossoms. Still higher rises the inspiration of the nation, and it seeks to satisfy itself in a renewal of religious and political life. What an incitement to art must have been received from those conditions is sarrcely to be neglected. But in the powerful reaction, that arose against the justified endeavors of all noble minds, and in the strong contests thereby caused, the beautiful must suffer. Thus we find in Würzburg as everywhere a further blossoming of art only at the end of the 16 th century. First to be considered here are some things at the city hall, whose main building belongs to the early middle ages. On its proudly rising lofty mass adjoins at the left a somewhat projecting wing with a splendid facade of great power executed in red sandstone with dry rustication. The building betrays in general the hand of an important master, that understood how to compose soundly, and to divide effectively to the high gable. The ground story opens as a driveway with a great arched portico, the keystones being represented as grinning masks. Doric pilasters divide the facade up to the curved gables. To the same time belong the masterly grilles on the two lower side windows of the main building. The entire addition forms an open hall below with a handsomely paneled stucco ceiling, whose beams rest on fine masks on the walls. Again is a small addition parallel behind the former, but forming an open portico, whose segmental arches

rest on short columns that have Corinthian capitals. Also here the ceiling is interestingly divided.

The private architecture of the city does not bear equally numerous traces of that time. Notable are the great wide gates of the courts, arranged throughout on account of the narrowness of the alleys, in order that wagons with the great wine casks could be brought into the court. Here then in great number fantastic heads are carved on the keystones. Sometimes also occur old courts, mostly however of limited arrangement, frequently surrounded by wooden galleries. Wooden construction also long remained dominant here in the land of the best building stone. The stairs in the houses as a rule are stone winding stairs. But few houses attain a more stately development of the facade. Mostly are these the courts of nobles, which the rich Franconian knights loved to possess in the city. An example of this kind is the present bishop's palace in Herren alley, a corner house of wide plan, the great gateway with immense dry ashlars with bosses, on the main facade being a smaller ornamental portal with fluted Corinthian columns, the main portal beside it having been rebuilt in the 18 th century. The building is otherwise entirely plain, only distinguished by a high fantastic curved gable and a polygonal bay window at the corner. On the bay window are on two sides magnificent hermes, emperor's heads and handsome flat ornaments. A similar bay window on the Wittelsbach court, but here with especially refined treatment, with fluted Tuscan half columns, the whole very modest and substantially different from the former building. Also the Kürschner court, corner of Blasius alley, has such a polygonal bay window, again decorated by hermes, caryatids and graceful ornaments.

Of the frequently very picturesque inns, one of the most original is the house at No. 205 Wohlfahrt's alley. In front at the entrance is the winding stair in an octagonal stairway, t then at the left side are erected a gallery in two stories on stone piers; the entire superstructure being of wood with finely wrought moulded beams with lions' heads on them; on the capitals are broad volutes and handsome little figures of angels holding arms, the upper gallery with hermes in the piers, the lower posts also ending in little figures, among them being

the Madonna, John the Baptist and others, all standing under Gothic finials. A wooden gallery also has the Serbach inn in Domschul alley, where is one of those colossal driveways gates so characteristic for Würzburg. More stately in treatment is the Sand inn in the Sand alley. A great portal leads to the vestibule of considerable depth, whose flat ceiling is very richly adorned by figures of saints in relief in stucco. This hall opens into a square court enclosed by the building. Its rear has a facade with handsome bay window, that projects rectangularly on three consoles decorated by masks, and adorned by hermes, lions' heads and a female figure in relief. There is read the date of 1597, which is repeated twice. The gable is dry, curved and with projections. At the right corner is a little polygonal stair tower, on the left and right wings are high gables, of which the first is more richly treated and exhibits arms supported by two angels.

The climax of the Würzburg Renaissance is formed by the buildings erected by the bishop J. Echter v. Mospelbrunn. Educated at the high schools at Mainz and Cologne, then abroad at Louvain, Paris and Pavia, this prelate by seeing grand buildings in his travels had highly developed his esthetic sense, his love of science and of art. When he now ascended the bishop's throne in 1573, his efforts were at once directed not merely to bringing Catholicism again into powerful supremacy in his country, to expel relentlessly the Lutheran officials and preachers, and to destroy the new faith, but also to leave behind evidence of his energetic rule in grand monuments. Innumerable is the series of church buildings that he erected, founded or again restored. But also in the sense of the unquiet times he cared for the building of fortifications. In Würzburg itself he built the great hospital, one of the most noble-minded foundations of the time, dedicated in 1580. Already in 1582 he laid the corner stone of the university, which should by the Jesuits become a bulwark against the Reformation. The new church connected with it was consecrated in 1591; soon afterwards the new church of the Hauger foundation. The palace was restored after a fire and magnificently decorated. The monasteries and churches of the Minorites and capuchins were restored, an arsenal for warlike weapons and a foundry were built. Elsewhere

is especially to be emphasized the pilgrimage church of Dettelsbach (1613), a great cross-shaped building with a single aisle, bold vaults and a magoificent facade. Wheo panegyrists praise the bishop, that he built more than ten Protestant imperial cities together, then it sounds even more naive, since in the same breath it is admitted, that these buildings were not at the cost of the bishop or the foundation, but that of the communities and churches. Just as incorrect and exaggerated is it, when it is said of him, that he built contrary to the spirit of the time and created a style, that was alone in his time, when "in scarcely conceivable boldness" he returned to the middle ages and combined those forms with those of the Renaissance. We know that this mixed style prevailed in all Germany until the thirty years' war; bishop Julius did not dictate it but adopted it, as it wan alive in the hands of his architect, and the so-called Julius' style is nothing more than the general style of the German Renaissance. That this was freely modified in the different provinces in many ways, we have already seen. Let us now consider the principal buildings of the bishop.

At the head stands the great building of the university, together with the church erected by W. Beringer after a plan of
405 the architect A. Kal. It forms a square entirely constructed of red sandstone with plain dryness and skill, without ornament other than the three portals on the northern principal facade. These are in a severe antique fashion enclosed by doubled columns, the shafts elegantly fluted and indeed with the use of the three orders; Ionic on that on the right, Corinthian on t the middle one, and Doric on the main portal at the left. The two former lead to a short corridor from which the stair ascends to the upper stories; the last one is a gateway to the driveway into the great square court. Over the main portal is an attic with a relief representing a tumultuous outpouring of the Holy Spirit. The attci is enclosed by Ionic pilasters and columns, and this being elegant and rich with traces of the commencing Barocco. The wing projecting here is crowned by a high volute gable; the plastered wall surfaces exhibit remains of decorative paintings; the windows arranged in pairs have stone enclosures with Gothic caps. The western wing projecting at the right has in the upper story a hall with high windows divided by cross mullions. The stair is arranged in a simple

straight broken flight and is covered by tunnel and cross vaults; the driveway has an entirely Gothic net vault with curved ribs. From here ascends at the left the main stair enclosed by balustrades and broken at right angles into three flights. Behind is a smaller connecting stair. The mediaeval scholls are thus entirely omitted. In the court the east and west wings s show great rusticated arches in piers, originally well opened and now closed with windows in the later pedantic form. A high frieze forms the termination. Otherwise the architecture is e entirely simple, in the upper stories with stucco ceiling, that indeed was originally painted. Only in the angle at the right is a little rectangular bay window on consoles. The fourth side of the court on the south is formed by the university church, that requires a separate consideration. Of the exterior is only to be said, that the south side exhibits the same treatment as the other parts; on a small doorway there is read the date of 1587..

The (New) church is one of the most original works, that come from a compromise between Gothic and Renaissance. It forms in plan an elongated rectangle, a single aisle internally with cross vaults, but enclosed by arcades on both longer sides, t that have two stories of galleries above them. Thus the great principal room is accompanied in animated rhythm by triple porticos at each side, which as a magnificent decoration appears the system of antique theatres. Piers and arches have Roman membering, and with this is joined half colonnades, below being richly treated Doric, then Ionic and lastly Corinthian, that end with the [illegible] entablature and an [illegible] cornice with consoles forming an effective enclosure. The beauty of the interior is chiefly produced by this animated membering, by the well considered proportions and the strikingly distributed masses of light; while here all is antique, the round arched windows still have the late Gothic tracery with vesicas and cusps, indeed in very capriciously sportive forms, an echo of these arcades also reappears at the west end, where the principal portal and the middle window are so enclosed, and the view in the tower hall with its Gothic rose window and high window with tracery opens imposingly. Finally for the altar projects a semicircular niche in Romanesque style, as many of

these were offered as models on the old churches of Würzburg. The exterior does not correspond to the beautn of the interior. For the heavy buttresses are developed as colossal Doric pilasters with border mouldings and high stylobates corresponding to the ground story, entirely too heavy with their broken cornices and egg mouldings and dentils. They are recognized as a later addition only executed in 1698. Between them the three rows of windows are squeezed, the upper round arched and the lower with slightly pointed arches. With the Gothic divisions and tracery strongly contrast the enclosure by Doric pilasters and membered archivolts. Over the **keystones** is then built as a cap a flat arched gable for both lower rows, that at both ends is supported from the window arch by barocco volutes. These forms as well as the swelled foliage that fills the surfaces were likewise a later addition. The most important on the exterior is the facade (Fig. 190). It consists of the square bell tower, that rises as a slender and tall building in the mediaeval fashion, originally ending with an octagonal spire, which was later replaced by still existing dome with a lantern. This crowning is both in proportions as in outline successful and corresponds to the system of the elevation perhaps better than a pointed spire. Of happier effect is the use of sandstone of two colors, a red for the general masses and architectural members, a lighter kind for the sculptures and the panels of the windows. The membering in the two stories is effected by very high and massive pilasters, Dorci below and Ionic above. These parts indeed also belong to the later additions. On the other hand from the original building epoch date the original rose window composed of four curved vesicas over the main portal, as well as the slender Gothic, even if round arched upper window, that is also divided by mullions and tracery. Only the windows of the upper story are made without such a division.

Here would now be added the no less important building of the Julius hospital, which K. Müller and K. Reumann erected. But the original structure was destroyed by fire and was replaced by the existing structure. It was also a great square, each facade with high curved gable and a tower. In the projection was the chapel or church S. Kilian, that was lighted by pointed windows. From the old building only the great relief sculpture

of the principal portal is preserved in the collections of the historical society.

Finally also the fortifications are of preeminent importance, energetic works of the late time, executed with powerful strength in earnest and simple expression filled with character, partly indeed already sacrificed to later changes. It concerns chiefly the fortress gates powerfully executed in strong rustication, which must indeed be called models for the treatment of such problems. The type that Sanmicheli expressed on the fortress gates of Verona, is here developed in yet heavier fullness. Likewise the fortress, that crowns the Marienberg in such proud lines, rises above the city and gives to the noble landscape view a magnificent termination, expressing impressively in several portals the character of the late Renaissance time.

SCHWEINFURT.

The city of Schweinfurt was already mentioned in the early middle ages as the property of the monastery of Fulda, later of the archiepiscopal foundation of Magdeburg, then again of the bishop of Eichstadt, till finally it became an imperial free city. From the late Romanesque time it still shows an excellent structure in the church S. John. In the later middle ages the city was ever again restricted in its peaceful development by the rapacity of its neighbors, namely the counts v. Henneberg and the bishop of Würzburg as well as the Teutonic order. Only in the new period after it had evidently suffered by the peasants' revolt and then by its support of the Reformation, that even led to conquest, plundering and burning, it slowly arose from all these misfortunes. The more astonishing is the energy with which already in 1570 the citizens undertook the erection of the new city hall under a master N. Hoffmann, which belongs to the mos important works of the time. It consists of a great main building about 90 ft. long by 60 ft. wide, crowned by a high gable, and not quite rectangular at one end. to this was attached at the rear a rectangular wing 42 ft. wide and twice as long, containing the great hall, while at the front on the market place is a polygonal corner tower and a stately terrace. The arrangement is just as clear as grand, the execution is bold, and the grouping of the masses is picturesque (Fig. 191). The windows are mostly coupled and with their

effective mouldings still belong to the mediaeval mode of construction. Gothic are also the galleries with their vesica work, which crown the main parts of the building. On the contrary the membering of the two bay windows and the high gable is made by Renaissance forms. Also the stately portals at both sides of the principal facade and the smaller stair portals lying beside them exhibit a well understood Renaissance. Everywhere on suitable places sculptured decoration is also employed, on the front bay being the arms of the seven electors enclosed by ornamental frames and the figures of the four Virtues in relief; on the other bay are busts, sirens with passion flowers and o other scrolls in very beautiful flat ornament. On the main portals is also rich and elegant decoration, likewise on the smaller portals and the great portals of the front driveway. The whole makes the impression of a building erected with love and care.

For the arrangement of the interior it must again be stated, that the architects of that time built good city halls, for h here it is also merely to clearly arrange two great halls and connect them. In the ground story (Fig. 192) A forms a driveway covered by a cross vault adjoined in D by guard rooms. In E are the two winding stairs to the upper stories, characteristically no longer marked on the exterior by projections like towers. At B is then a great hall vaulted in piers and intended for a wareroom. Through the two gateways in front, to which correspond two at the rear is also opened a driveway here. Behind this main building lie two flights of steps leading to a small side court; then follows the cellar stair in a separate room adjoined by the great assembly hall C, whose ceiling rests on 6 wooden posts. In the second story (Fig. 193) is a similar hall at G, but somewhat longer, connected by a vaulted vestibule with the colossal front hall F. Adjoining this is the beautiful room H with a bay window and terraces. In the third story this arrangement is repeated, but over H is found a so-called knights' hall entirely similar in form. The changes made for modern purposes of administration are not seen here.

Now for what concerns the original decoration of these inner rooms, so far as preserved they belong to the finest of their kind. In the second story the wooden posts on which rest the beam ceiling of the front hall are masterpieces of the first rank, covered on all sides by carvings and adorned by hermes.

the whole being boldly wrought in the solid. In a little chamber for sittings with simple coffered ceiling of stucco is found an elegantly wrought table, on whose top are inlaid spirited zinc ornaments in the wood. Beneath are the 12 apostles in little figures, landscapes with architectural pieces. Similar ceilings are also found in the third story, but before all the great front hall is again remarkable for the energetic wooden c construction. Its short and stumpy columns are carved with rich ornaments, and head bands above the capitals are vern beautifully composed of abutting volutes, true show pieces of sculptured decoration.

Besides the city hall the city soon afterwards erected in t the vicinity of S. John's church the gymnasium, an imposing building with high decorated gables and beautiful portal. Somewhat earlier (1564) was already built the Mühl gate, with its massive ashlars with bosses, its croyning battlements and the tower covered by a dome, producing a good general effect. The name of the architect K. Gockelis read. The private architecture of the time is here unimportant, yet there is seen in the principal street a stately house of 1588 with massive though simple gables and a great portal decorated bn arms. Similar arched portals, whose piers are covered by ornaments are often found here. It is also striking, that here as well as at t the city hall, the portals are limited entirely to pilasters, [illegible] columns, gables and other rich forms being rejected.

MIDDLE FRANCONIA.

The region of middle Franconia in its architectural development acquires a form substantially differing from that of lower Franconia. The ecclestiastical power rather recedes and on its part allows free play to the secular princes, and before all to the citizen class. Therefore we find in the architecture of this epoch besides some princely seats especially some of those powerful imperial cities, whose power and prosperity are expressed just in this epoch by splendid monuments.

We commence with the princely castles, indeed first with the Hoherlohe castle at Neuenstein, an important structure of the best Renaissance time. It forms a great rectangle surrounded by a deep and broad moat, with projecting round towers at three angles, that have polygonal terminations, while at the northeast

an

angle is a manifestly older square tower with a later top rising in pedantic style. The main facade toward the north (Fig. 194) contains in a projection the portal flanked by two round towers in mediaeval fashion. The bridge that here leads over the moat is closed at the outside by an original triumphal arch in dry Renaissance form. The square principal tower with the portal structure appears to belong still to the middle ages, since then these parts already strikingly differ differ by their excellent ashlar work from the remaining building executed in split stone. The entire exterior is otherwise without ornament; the coupled windows show late Gothic inclosing mouldings. On the west side is built a great semicircular projection, that terminates in the principal story as a terrace with a bold balustrade. The date of 1564, that is seen on the main portal with the arms of count L. Casimir and his wife v. Solms, relates to the additions and alterations, which these parts suffered in connection with the thorough rebuilding of the castle under that count. The most original are the tops like pavilions of the gate towers. Eight boldly moulded Corinthian capitals stand directly beneath the sloping roofs of the towers and are connected by wide pointed arches, supporting the rib vaults with Gothic mouldings and the curved domical roofs of thisi bold tops.

A vaulted gateway (A in Fig. 195) leads into the narrow but tolerably deep court, that without richer archutilturac development is likewise notable for some originally treated portals. On the left of one entering at B is seen a doorway leading to a winding stair, whose columns exhibit timidly and uncertainly treated early Renaissance capitals, while the bases have late Gothic lozenge patterns. One would scarcely place these parts later than 1530. By the arms of count Albert III (d. 1551) and his wife v. Hohenzollern, the erection is in fact fixed in the first half of the 17 th century. All other forms harmoniously bear the stamp of the developed Renaissance. Thus first in the angle at the right of the entrance near C is the polygonal staircase with projecting free steps, that leads to a portal of dry faceted ashlar work. In the semicircular arch that covers this is seen an original representation of the wheel of fortune, on which stands a little figure, while two others are found beside it. The winding stair, that here leads to the upper rooms, is decorated on the underside (soffit) by indented

mouldings in Renaissance style. But the principal portal is in the southwest angle of the court at D and the main stair is placed there, which also lies in a polygonal staircase. Here the architect employed rich ornament of very good design and execution on the slender enclosing columns and the wide pilasters before which they stand, as well as on the friezes, its motives belonging to the well known forms of the developed Renaissance. Above rises an attic with the richly treated arms of the builders, count L. Casimir and his wife, enclosed by a male and a female figure. Then comes a second frieze and over this the whole, the low tympanum of an arch with the reclining figure of a river god terminates the slender elevation of the whole. The stair, whose newel rests on three fine square supports, by its grand design, masterly construction and the skill in the technical execution, belongs to the most excellent of its kind.

At the south side of the court at E E occur two great arched niches of considerable depth, that are decorated by Gothic net vaults. They were formerly connected by wide openings like windows with the kitchen G lying behind, and are another example of thoughtful arrangement of a frivewayfor distributing food to the needy, such as we have found in the castle at Baden (p-235) and in the pilgrim's porch at Hämelschen burg (see later). The kitchen inself, to which one passes through the adjacent gateway F, is a great building, whose cross vaults rest on massive round columns of Gothic form. Of the inner rooms in the ground story then at the east side is to be emphasized the beautiful hall H, whose vaults rest on a slender round column. it was perhaps originally the castle chapel. Its connection with the upper rooms is by a little winding stair. But the most splendid room is the festal hall K, which occupies the north corner in the west wing. One enters it by an unpretentious entrance; but here also a little winding stair forms the communication with the upper stories, as here by the entire lack of internal passages such connections are made by concealed winding stairs. The hall is about 35 ft. wide by 62 ft long, and like the other rooms, exhibits mediaeval arrangement and construction; Gothic moulded net vaults resting on two middle round columns, the coupled windows in deep recesses in the very thick outer walls. At the corner a great likewise vaulted bay window

in cross form gives a particular charm to the grand rooms. In a similar way are utilized the other angles of the building by projecting round towers. The hall that like the other rooms of the castle lay for a long time desolate and empty, affords many traces of an original decoration of the already late Renaissance changed to Barocco, doubtless executed under Schickhardt; for in his manuscript inventory he says:- "Neuenstein, belonging to count v. Hohenlohe, etc., where I also built much". A very intelligent restoration resulted for this interesting work after the plans of G. Dollinger, and as "the emperor's hall was arranged as a museum for the family of prince Hohenlohe.

In contrast thereto the caslte of the princes of Hohenlohe = Langenberg at Weikersheim belongs to the end of the epoch. It is an irregular building of different times, that began to be replaced by a regular plan about 1600, without ever being completed. This is recognized at once in the desolate and empty court of the castle, that on the north and west is enclosed by oblique farm buildings without character, while at the south and east sides the main buildings join at right angles in a r regular plan. The middle is occupied by a quite neglected fountain. At the east side a gateway with Barocco portals of 1683 leads to several later built unimportant outer buildings, that form the connection with the little city and produce an axial direction with the church. North of this gateway projects into the court a round tower, that as it appears belongs to the older plan. Before the south wing that contains the great knight's hall, lies a passage with 8 arches in very dry rustication with rustic Doric piers. It supports a gallery with open stone balustrade of very remarkable design. From this at the middle a likewise rusticated portal leads into the hall. At the west end the gallery is connected with a polygonal stair tower, beside which the ~~north~~ west wing yet extends a short distance. The castle chapel directly adjoins the hall and occupies the southwest c corner. The east wing contains the living apartments, that are connected by a corridor and the great rectangular broken principal stairs.

The external architecture of the castle lacks a finer development. Only the high gables are decorated in the bold style of the Frederick building of Heidelberg. All else consists

merely of split stone masonry. The windows of the two upper stories have stone cross mullions after the mediaeval style. 8 colossal windows of similar design and as many on the outer s side of the south wing light the hall. Small quatrefoil windows over them also recall the mediaeval mode of treatment. At the south side of the castle lies the magnificent garden enclosed by noble alleys of chestnut trees, ornamented by obelisks, statues and fountains, now indeed half wild. The termination is formed by a colonnade crowned by a platform with balustrade.

The best of the castle is its internal decoration. Already the great open lattice doors of wrought iron in the corridors of the east wing attract attention. Then in the living apartments are magnificent mirrors with glass frames and silver ornaments, partly beautiful Gobelins tapestries, richly stuccoed and painted ceilings and excellent furniture, especially noble seats upholstered in embroidered silk, and a pompous carved bed with canopy. Meanwhile the principal thing is the great hall, about 110 ft. long by 36 ft. wide and about 26 ft. high, nearly corresponding to that at Heiligenberg in proportions, but somewhat higher, but indeed not reaching it by far in magnificence of decoration. While there painted and gilded carvings play the principal part, here is all left to painting. Yet sculpture also has some part in the decoration. First on the magnificent portal, that occupies the middle of the eastern end, and then on the fireplace placed in the middle of the opposite end at west. Both show pieces correspond to each other in design and execution. Built in two stories, the pilasters have a decoration of freely projecting nude men and armed soldiers. On the frieze over the fireplace is a great representation in relief of a battle of mounted men, shown with unusual animation. Above is the judgment of Solomon and again a battle scene. The architecture is dry and rich, almost overloaded by gilded ornaments. The portal exhibits similar treatment and is crowned by two lions. Between them is S. George fighting the dragon. Over the portal is placed the musicians' gallery, whose balustrade is formed of open acanthus scrolls. Otherwise the entire hall is painted in a white ground, in the lower portion partially from a later time, Thus one sees on the plinth numberless representions of buildings, among them being French chateaus, for example

S. Germains, the dome of the Invalids at Paris, the castle of Ludwigsburg, etc. On the window piers are great portraits in wooden frames, then between the lower and upper windows are c colossal representations of stags in relief, for which were used actual horns; the end of one series formed by a great elephant. The love of hunting at that time did not easily produce such a grotesque decoration. All enclosures are in dry and curved Barocco forms. The ceiling is divided into octagonal and little square panels, that contain hunting scenes. The painter has represented himself in the midst of the turmoil of the hunt with palette and brush in the costume of Rubens' time. The date of 1605 is read. On the wall with the fireplace is painted the genealogical tree of the princely family, which grows from two reclining colossal figures in relief. The very rich decoration makes a gay and still dry impression, indeed chiefly because gold is spared, that only appears in narrow bands on the red frames op the pictures.

The chapel adjoining the hall at the west, whose altar is directed to the west, forms a simple rectangle, three aisled with ribbed vaults on Doric columns. Slender Corinthian columns are also of wood and support the princely gallery, which extends on there sides of the room. Below it is placed an organ g gallery. The very low vaults are of wood, like the entire construction. The parapets of the gallery are richly covered by very conventional reliefs in gypsum, gilded and painted according to mediaeval custom. As at the same place in the church at Freudenstadt, there are seen alternating scenes from the Old and New Testaments. In the here adjoining and unfinished northwest wing are found two magnificent chambers with rich stucco ceilings, on which are reliefs of battle scenes enclosed by f festoonsof fruits, strongly and boldly painted on a white ground. The relief projects so much that angels, fruits, animals and other things project free. All this is already very strongly Barocco. In the first chamber is a magnificent embroidered silken tapestry, in the second is wooden paneling, between being good Gobelin landsmapes with figures from the late time of the 17 th century. Finally is a great terra cotta stove of 1703, a rather rude masterpiece. Also in the chapel is an old stove. In the corridor there is a well divided ceiling of stucco with

freely wrought rosettes.

Unimportant is the Hohenlohe castle at Pfedelbach near Oehringen. Like most of these residences of nobles being a water fortress, it was surrounded by a moat now dry, over which a drawbridge led to the very simply treated portal, which is oncy distinguished by two well wrought arms. The entire building is constructed of split stone with stucco plastering and is o plain and artless, with round towers at the four angles. The north side has retained its simple gable and volutes, while t the south side was changed in the last (18 th) century. The gate building placed at the middle of the east side forms a bold projection of considerable width. On the northern and southern sides are arranged in the principal story rather wide terraces on broad stone consoles, the latter indeed rather destroyed. finally in the middle of the west side is placed a semicircular tower like a bay window.

If one enters through the gateway covered by a cross vault, he reaches an also plainly treated court, that has winding stairs at right and left, the northern one lying in the polygonal stair tower. In the two upper stories extends an arcade on Doric and Ionic columns of rather misunderstood and heavy form. Over the portal building these widen in both stories to open loggias. This would give the building a certain charm, if all were not rather poorly executed, the connection of the columns being by wooden architraves, the balustrades also being of wood, the ceilings of the loggias being made of boards. The buildings originated about 1572, for that date is read on the farm buildings belonging thereto.

In the neighboring Oeringen the choir of the church retains some stately but already strongly Barocco tombs, among which is that of L. Casimir v. Hohenlohe (d. 1568) and his wife is the finest and most tasteful. Both of the deceased are represented as kneeling before the crucifix, excellent figures beneath a rich canopy resting on luxuriantly ornamented columns. The other monument, dedicated to Eberhard v. Hohenlohe (d. 1574) and his wife is even more overloaded, both being treated in the style developed by Dietterlein. Finely treated iron grilles enclose these tombs. Before the church on the castle square is a fountain of 1554 with a well developed column, that rises above

an octagonal basin covered by heavy foliage and mask ornamentation. Ordinary and stiff is the figure of a knight supported by the fountain.

The castle is a morose and heavy building with clumsy Barocco gables, evidently from the late time of the 17 th century. On the contrarysome valuable things have been retained on citizens' houses. Namely at the corner of the castle place is a house w with dry but fantastic and already strong Barocco consoles, e especially hermes and other fanciful figures. Close beside in the same street is a half timber house of 1602 with very bold and fantastically carved figures on the corner posts.

More interesting than all these is the bridge that leads across the Ohrn. It is composed of two arches of wide spans; but the balustrades show that mixture of styles, which prevails in the first decades of the 16 th century; piers with panel mouldings, animated by lozenges or rosettes in pure Renaissance forms; between them are open Gothic tracery of very original design.

Little has been preserved in Hall. Most attractive is the g grille enclosing the great water basin on the market place, t that with its Gothic pillaory column and the church S. Michael rising above a high and broad flight of steps make an extremely picturesque impression. There on the market is a double house with two narrow curved gables and an ornamental though.not imposing portal of 1561.

From a considerably later time dates the great church of the Benedictine abbey of Comburg, that rises high above the pleasant river valley , with its mediaeval fortifications and the magnificent Romanesque towers forming a noble outline. The church was transformed into an imposing hall design in Barocco, whereby the Gothic division of the windows in a very remarkable way was translated by an inventive architect into the language of classical forms. In the interior indeed the Corinthian pier capitals with their heads of seraphs and strongly broken entablatures are already heavy and ugly.

The castle of Geier v. Giebelstatt at Reinsbronn in the superior district of Mergentheim should be distinguished by rich curved gables and especially in the interior by a stately portico extending around a court on three sides. The lowest vaulted passage rests on swelled square piers, the second on fluted columns with bold foliage capitals, above being additions with

consoles, the third on carved wooden columns. There are read the dates of 1552, 1562 and 1588, this last year being given as the date of completion. As master is named on the portal decorated by handsomely executed arms of the league, M. Nicolas, architect and sculptor. The same also erected Adelmann's castle at Wachbach near Mergentheim, whose portal is enclosed by fluted Tuscan columns, above which rises an attic decorated by richly treated arms and with Roman pilasters. As the date of completion is read 1591. On the eastern front were formerly placed two stately angle towers, only the northern one remaining; two corner towers project on the west side. The court has a handsome winding stair.

Entirely of a different kind is the former castle of the Teutonic order at Mergentheim; an essentially stil mediaeval plan, now used as a barrack, the building in general tasteless and unimportaut. The main portal exhibits a decoration by coupled columns in two stories, Doric below and Tuscan above, the lower part of the shafts with the favorite metal ornament. A high B Barocco gable terminates this portico, that belongs to the late time of the Renaissance. Notable are the fantastic gargoyles and a beautiful weathercock. The internal portal has the same arrangement, but a low gable as a crowning, which is supported by ugly hermes. Beside at left of the entrance is an older building, that however on its gable bears the curved volutes of the same late time, but exhibits a certain dry richness. Namely a little portal enclosed by handsomely decorated pilasters and hermes with crossed arms, with an ornamental effect. It forms the entrance to a winding stair with Gothic newel lying in the body of the building, above the portal being the arms of the order. At the right adjoins a likewise older wing, over whose entrance is shown the same arms in great and magnificent execution and held by two griffins. Through a gateway one first enters the inner castle court, entirely without ornament and irregular in plan without any importance. But in three corners are placed winding stairs, two of which belong to the greatest show pieces of the German Renaissance. The first (Fig. 196) shows in the newel all the slender twisted little columns like ropes that support it, still the rule of mediaeval forms, but the splendid ornaments of scrolls, heads etc., that in spirited

drawing cover the entire underside of the stair, bears the stamp of the Renaissance. It is one of the earliest works of our Renaissance, for one reads above the date of 1524. At the second stair the middle ages appear still more. Its newel is a strong round pier, around which winds in wonderfully rich interlacings a narrow ribbed vault. The work could be held mediaeval, unless for the shields with Barocco rolled and cut edges placed at the ends and intersections of the ribs. Otherwise t the castle exceptionally presents some later decorations, for example in the chapter hall and in the present reading room of the noncommissioned officers, the latter with ornamental Rococo ceiling, but not remarkable.

Here would also be added the old castle of the margraves of Ansbach in Roth on Sand with its rich gables and the wooden galleries in the court, which Sighart praises. But it is without higher artistic worth.

Not much and not even of importance is afforded by Ansbach. The stately though rather tasteless residence castle is a building from the beginning of the 18 th century and lies outside our epoch. But the former gymnasium, now court house of the district, is an imposing structure of late Renaissance of 1563. Adjoining the church S. Gumbertus on the north, it appears as a rather dismal and massive building externally with two boldly treated gables. Pilasters subdivide the surface, volutes a and scrolls animate the outline. The same form is found on the east side and is repeated there on the north side. The structure is covered by stucco with light gray ornaments on both main stories; only the ground story is ashlar work ending with a colossal plinth cornice. The windows in both upper stories have stone cross mullions in mediaeval fashion. The court has in b both stories formerly open depressed arcades on dry and short piers, in the front corner being a polygonal stair tower with simple winding stair.

The present court dispensary with the inscription:- "George, head of the Mark, built the theatre", is a plain Renaissance building with triple windows and Gothic mouldings and two portals now walled up, with intersecting rounds in segmental arches. The corner house opposite the upper market has a high and ugly curved Barocco gable. From the same time dates another

private house on the lower market opposite the castle, also not important.

ROTHENBURG.

One of the best preserved city views of the middle ages is afforded by Rothenburg on Tauber, until recently not affected by the railway and the practice of the modern industries. As the city now presents itself to the eye, it has a charm of architecture and of landscape such as seldom now appears to the eyes in equal purity. If one comes from the east, where the railway station of Steinach gives the most convenient connection, he already sees at a distance of miles the city with its walls, towers and churches in toothed picturesque outline extending on the edge of the horizon. Even the entrance through the well preserved gates reminds one of home. With excited expectations one wanders through the quaint streets, until he comes to the opposite western side of the city, until he stops at the "Stag". Here awaits us a surprise. At the first glance from the western windows he finds himself at the extreme edge of the city. Far below extends a fine green meadow, through which flows the Tauber in picturesque curves, beset by scattered houses, mills and a Gothic chapel. High above and on the s steeply descending bank has the city settled, and on the right and left extend almost in a semicircle its walls and towers w with the ruins of the old fortress, while from the valley zigzag drives and winding foor-paths lead upward.

Rothenburg is a very ancient plan and already played an important part in the middle ages, as proved by its stately monuments of Gothic art, before all being the beautiful church S. Jacob and not less the considerable fortifications of that time. Early in the development of the city a strong democratic tendency makes itself visible, which at the beginning of the modern epoch made itself apparent by the unfortunate participation in the matter of the peasants' revolt. Carlstadt here made unopposed his fanatical speeches in the open streets, the city became the centre (1525) of the mutinous impulse. Only after the siege by Truchsess v. Waldburg was the old government restored, and the blood of the leaders flowed in streams. A gloomy quiet then appears to have depressed their spirits, and indeed in consequence thereof men first pressed in 1545 for Reform in the church. ch.

Now began a new life in the city; but in the Smalkald war, like Nuremberg it must suffer severely for its cowardly neutrality. Only late as it decided for the Reformation, it also adopted the Renaissance; it is characteristic that this was received from Nuremberg and other foreign masters. A master Wolff from Nuremberg designed the plan of the city hall. Besides him we find a hans from Annaberg, who like the former was honored, t took the building independently and employed a balier Nicolas from Hagenau. As sculptor is named master Crispinus. We find until the 60 th year of the 16 th century here no trace of the new style; but then it powerfully breaks a path and makes up for the lack in a few decades.

The prominent secular buildings of Ro nenberg bear the character of the Renaissance as in Nuremberg. And indeed as stated they are entirely monuments of the later time, on the one hand already permeated by Barocco forms, on the other always showing certain elements of late Gothic. It is the developed character of the German Renaissance, that here made itself felt very decidedly and with the true stamp of an imperial city. In the l last decades of the 16 th century the city rebuilt its public monuments with an energy and wealth, which not merely denote great well-being, but also an important monumental sense. At the apex stands the city hall erected since 1582, where the older building was partly removed. It is a massive structure, that more powerfully dominates the entire surroundings, since by its location on a strongly elevated site it appears the more imposing. The front part of the building next the market comprises the new building, with a polygonal stair tower at about the middle, and distinguished at the front corner by an ornamental octagonal bay window (Fig. 197). For leveling the site serves the stately projecting portico in bold rustication, that terminates in the second story with a magnificent railed terrace. But still more picturesque becomes the general view by t the older Gothic portion extending parallel to the main building, and this with its high gable roof and a boldly rising bell tower rises far above the front part. To this is added the magnificent fountain in the foreground, which we give in Fig. 199. If we consider the building more closely, there is recognized in the skilful and powerful treatment of all details the work

of one of the most skilful architects of the time. He placed his bust on a corbel below the bay window. That nuremberg master Wolf conducted the building. The construction of the whole is in sandstone ashlars; particularly energetic on the rusticated portico of the projecting arcade. The gable at the middle of this with the figures placed on it as a preparation for the principal portal is a later addition of 1681. But this portal itself leads to the stairway, is enclosed by elegant fluted Tuscan columns, over which is placed an attic with Ionic columns and Barocco volutes. A still richer and grander portal of unusually distinguished proportions, that leads only to the ground story, is found on the side facade. Its arch has an elegant enclosure by fluted Ionic colunms on stylobates with lions' heads, above being an antique gable with a beautifully developed cornice with consoles. Likewise the carved leaves of the door here are of excellent work. The high gable above this facade is boldly subdivided by pilasters and volutes and bears as a crowning a knightly figure with standard and shield. The grouped windows are effectively enclosed anf crowned by antique caps. The care in execution went so far, that even the corb e stones at the corners of the building have received foliage d decoration.

In the upper stories one passes by the magnificent winding stair A in Fig. 198, supported by four little and slender columns. This ends at a great vestibule B, that is connected with the terrace at one side, and at the other by two magnificent Ionic columns, which bear the great beam ceiling, extends toward C and becomes wider. The inner wall of this imposing room is effectively animated by wall arcades on Tuscan columns. B Broad stone benches with beautiful masks on the supports line the walls. At F is a chamber with well divided ceiling, at G a large corner room, that opens to the bay window, that has a beautiful coffered ceiling. In D and E are light courts, at I a smaller winding stair. About from the middle of the vestibule one passes through an elegant portal into a narrow passage, which leads to the great hall H. This forms the older portion of the plan, that still dates from the Gothic time, and has an independent access by a winding stair K.

463 The original decoration of this vast room is very simple and

consists of round arched blind arcades on plain pilasters on the long wall with windows, which enclose two tiers of windows above each other. The deep recesses of the lower windows are filled by stone benches, that continue around the walls, and belong to the Renaissance. On the opposite longer wall are seen numerous vestiges of frescos and of the same time, namely a great and now very indistinct scene of a judgment, as well as Solomon's decision, then an imperial eagle in colossal proportions. Further is a painted stone relief from the Gothic epoch, the representation of the last judgment. A dry and artless beam ceiling (Fig. 111) forms the covering of the room. At the south end, where the projecting tower narrows the hall, is a raised part enclosed by a splendid stone balustrade, that with its r rice openings and cap with precious masks and other ornaments belongs to the most beautiful works of the German Renaissance. At the angles are placed crouching lions. These balustrades enclose the former seat of the judge, that was placed at the middle, crowned by a niche with shell, and adorned at the sides by elegant scroll ornament. Also the adjacent stone benches enclosing the room have beautiful bands with masks on the short legs, all this of spirited design and masterly execution. Over the seat rises a painted Justice. There is read 1591 on the b balustrade, the monogram L. W. if the master Wolf and his stonecutter's mark.

Here prevails the expressed Renaissance, but on the contrary the railing of the stair, that beside the middle en.rance leads down to the court room is entirely Gothic, and is formed of intersecting rounds. Yet as the accompanying ornaments show, it belongs to the same late time. In the design of the magnificent scrolls and masks is recognized the same mastery. If one descends this stair, he passes into the court D, that separates t the old from the new building. Here is found the portal, that we have represented in Fig. 88. The projecting story of the new building is placed on a strongly diminished Doric column. With all its neglect, this court has a highly picturesque effect.

Returning to the building, we find in the third story the arrangement of the second is repeated, namely the great vestibule, whose more simply treated ceiling rests on two bold Doric columns of elegant form. A handsomely divided ceiling is also found

in the little corner room. Finally the main stair terminates with a star vault, whose members are decorated by shields of arms.

About the same time the city built the gymnasium. There is read the date of 1591. It is a simple and massive building, that by its colossal gable close to the church of S. Jacob has a very imposing effect. The whole is indeed executed in tolerable treatment, the gable animated by stiff volutes abutting against each other. The facade repeats the motive of the steps of the city hall, for the octagonal projecting winding stair also occupies the middle here. Of the portals, the middle one like that of the city hall was transformed in the later time into a gay pedantic style. The other two are enclosed by ornamental fluted pilasters with original capitals. In the tympanum is a relief with seahorses, on the portal at the right angels hold the arms of the city, and at the left are placed satyrs. There is read the date of 1590. All this betrays the spirited invention of the master of the city hall. In the interior the great upper vestibule is notable, over whose door is a bronze inscription tablet with pretty Barocco border. The beams and posts of the room are richly carved. Two fireplaces with good and animated arabesques indicate 1591. At the principal doorway are simple Ionic pilasters.

In the same epoch though somewhat earlier, the city began t the extensive buildings at its grand hospital. The principal building forms a long two story structure with a good Renaissance portal, on which the design is indeed better than the execution. In the interior is found a doorway with depressed Gothic wavy arch with the date of 1576. Oppositeis a Renaissance portal with good rosettes in the panels, above it being a shell in the cap. At the left in the vestibule rises a beautifully moulded winding stair, the newel membered with coves and rounds. A long passage covered by cross vaults adjoins. Above one enters a stately vestibule from a handsome portal, whose pilasters are dry but have well drawn leaf ornaments; in the tympanum is an energetic head. The other doorway leads into the present school room and belongs to the most elegant of its kind, all details with distinguished refinement, the enclosure made by Corinthian columns, in the cap being left an empty

tablet with curved borders. The beams of the ceiling finely chamfered in mediaeval fashion. In the same room from another side, accessible by stair and corridor, leads a no less beautifully designed doorway, but dry in execution and enclosed by atlantes, the tablet in the cap being occupied by two fantastic marine creatures. Here is formed the stonecutter's mark of master Wolf of the city hall, who is recognized in these excellent works without difficulty. The school room is then a great and low square room, the wooden paneling of the walls simple and divided by Doric pilasters and arches. The ceiling is simple and animated by bold members, that are only too heavy for the low room. Both external walls are entirely filled by windows, whose piers are covered on all surfaces by beautiful and in part unrivaled arabesques, of contanually varied design with leaf and flower scrolls, fantastic masks and the like in stucco. The good old iron fixtures of the doors complete the skilful decoration of this harmoniously effective interior.

If we pass down into the court we find at its middle an isolated square building in an original form and covered by an octagonal hip roof, from which projects a little round turret with a lantern. In the latter lies the winding stair. There is seen the date of 1591 with three arms and the monograms E. C., L. S, M. D,. By a beautiful iron grille is enclosed the portico with the fountain in the court. The architectural has even extended to the stables, in whose front portion are seen two half destroyed wooden cross vaults on a slender Doric column of wood. The principal street facade of the main building is marked by a colossal gable, very tasteless and straight, divided by several rows of pilasters of the same dry order. Handsome is the portal with the elegant gable decorated by sirens.

Likewise on the fortifications, whose extensive plan dates from the middle ages, the city caused them to be distinguished by new structures. The most important is the hospital gate. A massive arrangement with an enclosed semicircular guard house, the entire structure built of ashlars with bosses. Then the drawbridges over the moats, that are protected by the outer gate, then again consisting of a smaller and a larger arched gateway, the entire design being very picturesque. On the outer gate is read:- "Peace to those entering; safety to those going

out". 1586. S. W", then "H. L. S and M. D. M, architects". On the inner gate there is a beautifully moulded corbelled bay window, below which is the imperial eagle in relief, beside it being two kneeling angels, while two other angels hold the crown above it.

Finally the city also restored its fountains and splendidly decorated them in the style of the late Renaissance. Richest and grandest is the fountain on the market place, a representation of which we add in Fig. 199. The surfaces of the great basin with 12 sides are entirely covered by ornaments in the metal style. Also the elevation of the column with the four crouching lions on the pedestal, the original ornamentation of the shaft and the grotesque masks, all is composed in flowing lines with masterly design and execution. The fountain forms with the great city hall and the towers of S. Jacob's church rising behind it a picturesque whole , that is reckoned with the most beautiful views of German cities. Other fountains are less imposing on the whole, but with the same ornamentation and indeed designed by the same hand, may be seen in Herren alley, in the Hospital and Schmid alleys, the last from 1607, on an octagonal basin still with Gothic tracery, otherwise in the same style of the late Renaissance, the capital a modified Doric. The fountain on the chapel square has on the hexagonal basin a good railing of wrought iron; the capital of the column shows a slender Corinthian form. For arranging this great waterworks, the city in April of 1594 called the architect J. -. Sommer from Kempten, who conducted a strong spring found by him at the foot of the hill beneath the river Tauber to the spring house, and thence by a wheel through lead pipes up into the city. Also here they had no native master for employment. The basin of the fountain of S. George was made in 1608 by the stonecutter H. Scheinsberger, the high column with the S. George was cut by S. Körner. All these city buildings of Rothenburg in their picturesque design, their rich decoration and the elegant lines of their ornaments betray the hands of artists, that belong to the most skilful architects of the German Renaissance.

The city till now has remained tolerably free from the modernizing fever, and besides these public buildings it also retained

a number of citizens' houses worthy of consideration. Indeed the external architecture of these on the whole is behind that of other imperial cities. Namely stone construction has but exceptinally found use there; only the Geiselbach house, also termed "house of the architect", has a magnificent though Barocco facade. An elegant stone bay window is seen on a house behind the church S. Jacob. On the other hand, as in most German cities of the time, wooden construction was preferred, and almost exclusively prevails in the galleries of the courts. A graceful polygonal wooden bay window for example is on the house at the Galgen gate, which besides has the facade covered by handsome wooden pilasters and carved plant ornaments. It bears the date of 1613. But the private architecture of Rothenburg has its chief value, not merely in the numerous picturesque courts, that form real finds for painters, but particularly in the still richly preserved internal decorations of the rooms, that are a living evidence of the well-being and art love of that epoch. It is characteristic that beside the usually employed wooden paneling with carved and inlaid work, the stucco decoration especially on the ceilings appeared at the end of the epoch, as scarcely found even in Germany in such excessive strength.

Let us commence our survey with the Geiselbrecht house. The facade, the richest of all private buildings of the city, is entirely executed in stone, and can nearly equal in general arrangement contemporary ones in other cities. The two principal stories with their Barocco hermes enclosing the windows and not in thorough architectural combination; just as little is indicated a relation to the gable, which by the curved dolphins that crown the separate steps is indeed fancifully decorated, but a consistent artistic membering is missed. The more attractive is the interior, that appears entirely intact to the restored wooden stair, and in the windows even the old glass roundels are preserved. In the ground story the great portal opens in a vestibule A increasing in width. Just at the front is the trapdoor to the cellar stair, and at the right next the wall is a bench for those waiting. At B, B, are narrow but deep rooms, connected with the adjacent hall and an alcove, at C is the slightly lighted kitchen, before which an elegant Ionic

column receives the girder for the vestibule here becomning wider. The wooden ceiling still shows Gothic mouldings. In the corner at the right is the stone winding stair to the upper s stories (in the vestibule being a wooden stair of later date). In its entire breadth the court adjoins, and which at the E is enclosed by vaulted stables and a laundry. In both upper s stories (the upper plan in our Fig.) is repeated about the same arrangement, except that behind the court at E are living rooms connected by a wooden gallery, that on three sides extends around the court D in two stories, with the front house. These ornamental galleries with the elegant carved architraves of the windows give the court a both rich and picturesque character. In the carvings prevail elegant plaitings. The house bears the date of 1596.

Considerably earlier and from 1571 dates the present Hopf's brewery. The exterior is without architectural value, but in it is found as a picturesque vestibule first, whose beam ceiling rests on massive wooden octagonal piers. The stair exhibits a railing also boldly carved in wood, the court at left with an ornamental gallery. In the second story the beam ceiling of the great vestibule rests on an elegant Doric stone column. The beam ceiling in the vestibule of the third story shows an entablature as a cavetto in mediaeval fashion, the door with inlaid ornaments, gracefully enclosed by Ionic pilasters and Doric triglyph frieze; in the great front room is a beautiful wooden ceiling, finely divided and richly membered. Especially worthy is then the Haffner house in Herren alley py its internal arrangement. The court in both upper stories is surrounded on three sides by wooden galleries, that again form the connection with the rear house. They rest on high columns, that in a wonderful imitation of stone construction exhibit rustication. At the right in the corner is the winding stair. In the upper story is the hall lying behind (Fig. 201), a show piece of decoration, the paneling of the walls (Fig. 24) subdivided by elegant fluted Ionic columns, the stylobates and frieze adorned by scrolls; between the columns are blind arches with imitation of stone construction, the arched panels with fine inlaid ornaments. Much inferior and ruder is the ceiling treated, decorated by bad late paintings. The iron stove, on which is seen

the story of Lazarus, bears the date of 1592.

About the end of this epoch Italian influence broke a path here and found its expression partcilarly in the pompous stucco decoration of the ceiling. Thus in the house behind the church S. Jacob, whose stately bay window resting on two piers and extending through all stories, with the facated arhlars, the volutes and the ornaments in the locksmith style, finally the naively curved gables, that have already been designated as the show pieces of the stone architecture of Rothenburg. Above in the third story is a hall with stucco reliefs on the ceiling: in the principal panels being four scenes from the story of the prodigal son in the most luxuriant Barocco style, therewith entirely painted, the borders with flower scrolls and buds, in the spandrels the fables of the fox and the stork, of the ostrich and the serpent. With special preference has the artist represented the vagrant life of the prodigal son, about whom six courtesans dance (Fig. 202). On the door is read the date of 1613, its outer enclosure being formed by decorated pilasters. In the second story is found a similarly decorated room, but whose stucco decoration has remained unpainted. the ceiling shows in the middle panel the resurrection of Christ, in the four corners being the evaggelists, with beautiful ornaments in the smaller panels and on the borders. Even richer are the decorations in the Kistenseger house. It is externally notable by a high gable with volutes of ugly form, such as several occurring in Rothenburg. The vestibule like the entire ground story has fine star vaults, whose ribs still fully exhibit the Gothic mode of treatment. A stone winding stair leads to the upper stories. In the third story is found a chamber with rich stucco ceiling without painting. There is seen the birth of Christ, where an angel plays on the lute; then the resurrection. The borders are here again animated by scrolls and birds; also the windows are entirely enclosed by stucco reliefs, that are rather wild and Barocco. Between both windows is a female figure as a caryatid, ending in plaited serpents and tails. Still farther goes this mode of decoration, when it flanks the doorway with two great plaster figures of warriors as atlantes, t the older with an entirely free halbert, the younger with a s spear in his hands, beside being a fantastically curved female figure, whose body is entirely dispersed in foliage. All these

things are much too large for the small and low room, and in general already betray the extravagances of the Barocco. But in the unusually light, bold and flowing treatment is expressed masterly certainty. Also the ornamental in the arabesques, flower scrolls etc. er still of high value. That also art industry bloomed then in Rothenburg is proved by the numerous skilful works in iron, that one finds in and on the houses.

NUREMBERG.

The German Florence, mother of sciences and arts, Rivius calls the old imperial city of Nuremberg. And in fact, no other German community has more than distantly the importance for industrial and artistic life as this city, already already blooming by its political activity, by commerce and industry, t that one must term the crown of German cities. While Augsburg competed with it in commerce and wealth, indeed in many respects surpassed it, first arose to artistic importance in the Renaissance period, Nuremberg bears abundant traces of an unbroken and intensive flourishing of art, which from the Romanesque period to the end of the middle ages covered the city with characteristic monuments. In the sense of the middle ages these were principally works of church art, although secular architecture was not left a void beside it. But first with the beginning of the new time and following the modern current of culture, it also here attains its mightiest expression. When Nuremberg is heard praised as a city of the middle ages, then this expression needs restriction. The plan of the city, the course of its streets and the public places, most of the church monuments, all that belongs to the middle ages, but the form in which the great secular buildings of the city, public as w well as the private dwellings of the citizens, have almost exclusively belonged to the Renaissance. The style above all does not appear here chiefly in that late development, that as in Augsburg the Italian type produces, but in an entirely German transformation, in the distribution of the plan as in the high and narrow facades adheres to the tradition of the middle ages. Therefore here is the characteristic and entirely individual course in all secular architecture, that in spite of the diversity in decorative forms so happily adds the stamp of church monuments, that Nuremberg still substantially produces an incom-

incomparably harmonious impression.

Into the new time the already long powerful and strenuously existing city entered with great decision, and established itself at the climax of the movement for Reform. Already in the year 1523 the chronicle states; "Permission was given for baptism and a baptistery, for the lod ceremony was set aside". The councli decided to adopt the Reformation, and even the great Nuremberg statesman and learned man, W. Prickheimer, turned to the new faith, which faint hearted he later renounced. Nuremberg remained free from the disorder of the peasants' war; during the smalkald war its commercial politics understood how indeed ensure neutrality, but even this deceit brought upon it the war with Albert Alcibiades (1552), in which within a few weeks it suffered a loss of almost a million gulden. However the prosperity of the mighty city was also scarcely injured t thereby; indeed the full development of the diversity of its artistry and art industry first came to its full scope in this epoch. No German city can exhibit such universality therein; but also none saw as early the monumental works of the Renaissance arise in supreme worth. M. Wohlgemuth (1434 - 1519) and A. Krafft (--- 1533) still belong to mediaeval art, with which they combined northern realism, but not the Italian Renaissance. It is Dürer that first employs here the antique forms (page 66 et seq.); but they P. Vischer with his noble tomb of S. Sebald breaks the path for the new style, that here gives a splendid proof of its higher beauty and freer grace. In paintings as in sculptures, in copper engravings as in woodcuts, this now appears, and about 1530 can we prove it also in architectural creations. It is the private architecture of highly cultured patricians, which makes the beginning. The numerous commercial relations with Venice have also here evidently given the impulse. Therefore it is to commence with private buildings.

If any city has acquired an expressive character in private architecture in this epoch, this is Nuremberg. One cannot say that these works in general are distinguished by the highest refinement, that they exhibit that significant sculpture, and spirited animation, like the Otto Henry building of Heidelberg or the best monuments in Swabia and lower Franconia. The material already appears to forbid a more refined development. But

a mighty skill in composition and energetic strength in treatment are peculiar to the Nuremberg works. In elevation the facades of the citizen's houses have the universal German tendency to an imposing building, and the colossal gables here form the pride of the architecture as everywhere. Also the plans of the houses of the richer citizens are wider than we are accustomed to find them elsewhere, so that these facades already make a weighty impression in mass. But to this is mostly added a rich development by bay windows of manifold designs, a consistent subdivision by systems of pilaster orders with entablatures and cornices, which also continues on the lofty gables. Thus arises rhythmic development combined with picturesque variety. One of the most complete examples of such facades is presented in Fig. 203 in the Preller house; a gable has been illustrated in Fig. 100.

But now as often occurs, when the houses do not have their gable toward the street but a side, then in a manner very characteristic for Nuremberg at the sides of the high roof are animated by projecting bays and dormer windows, that with their rich pilasters and ornaments, as well as the high and rather concave hip roofs give the buildings an extremely animated crowning. To these are added numerous little dormers similarly treated and likewise covered by pointed roofs. A representation of this unusually animated and effective arrangement, that contributes so much to the picturesque expression of the streets of north Germany, is presented by the building beside the Preller house (Fig. 203). Otherwise there also sufficiently occur on the facades in Nuremberg mediaeval elements in details; vertical bands instead of pilasters, Gothic mouldings on windows, interlaced blind tracery on the parapets of bay windows and o other suitable places. How Gothic vesicas are sometimes connected with Renaissance ornaments is shown by the handsome balustrades from the court of the Gellert house with its little decorated columns, masks, festoons of fruits, marine animals and cornucopias (Fig. 204).

The plans of these houses (Fig. 205) mostly present at the great and usually vaulted driveways, that sometimes widen into a stately entrance hall. A court is always arranged, that is either surrounded by wooden galleries or stone arcades. The

stone construction here has for a long time the forms of the late Gothic style; piers with mediaeval treatment and parapets with open tracery; Conversely there frequently occurs on wooden galleries an imitation of stone construction in the developed style of the Renaissance, but also here in the balustrades Gothic tracery retains supremacy until the end of the epoch. The stair is either placed in the corner of the house as a stone winding stair, or in a more stately arrangement it ascends within the arcade and then is almost entirely free and open. In the upper story is the great vestibule, that lies near the principal apartment, frequently with splendid treatment; but an important part is formed by the great summer hall placed in the rear (Fig. 207), that in many Nuremberg houses still retains its entire beauty of decoration. While the living rooms are paneled and cause themselves to be recognized as comfortable places for staying in the colder seasons of the year, especially by the great stoves, these summer halls like the front vestibules are mostly floored with slabs of stone or tiles, a and with lururious stucco ceilings are entirely arranged for the summer season of the year. In the internal decoration of the rooms all art industries have competed and masterly proofs of their prime have been left. What still remains of paneling, ceilings and doorways in artistic joinery, rich caskets, wardrobes and chests, in fixtures for doors and other creations of locksmith's and blacksmith's arts, stoves of terra cotta decorated by sculpture and glazed, in works op gold and silver smiths, of tin and brass founders, spreads ower these Nuremberg buildings ar incomparable splendor of artistic enjoyment.

If I now proceed to a consideration of the details, then I must restrict myself to emphasizing certain important and characteristic examples, for the abundance of what still exists is so great, that it ever offers new wealth to the investigator. To the earliest works of the Renaissance belongs here the Tucher house, No. 9 Hirschel alley. On the facade next the street is the handsome bay window, that I have given in Fig. 101. The entablature is formed by a round arched frieze borrowed from the Romanesque style with elegant consoles anf leaves. The court with the main building of ashlar work and the wooden galleries of the adjacent buildings have a picturesque charm.

(Fig. 206). Remarkably here in the main house Gothic and even Romanesque forms are mixed with the first germs of Renaissance. The stair is winding and lies in a round and somewhat projecting tower, beside which above the roof develop very originally two smaller corbelled round turrets. The principal portal opens externally in a great round arch, half blind and wonderfully divided at the middle by a column. The windows with their cross muccions and their enclosures are Gothic, the vertical bands of the walls recall the Romanesque style, but have Gothic foliage on their consoles and capitals; on the contrary, the little niches developed above them are fitted with the ornamental shells of the Renaissanne, while the crowning arched frieze a again occurs as a Romanesque element. The new style however is most expressed in the flat decoration of the portal. As the date is read 1533 on the tower. In the interior of a chamber in the second story is exhibited bold paneling with graceful little columns, the shafts fluted above and with graceful ornaments on the lower part. But the ceiling still follows the Gothic principle of chamfered beams. In the third story is a great hall with windows on three sides, in which handsome glass painted gray on gray represents the deeds of Hercules and similar events. Also here are an excellent wooden ceiling and paneled walls, as well as a great fireplace, that shows the Tucher arms held by two angels. Finally in the ground story is a handsome rectangular chapel with Gothic star vaults, whose ribs are united by a magnificent keystone.

More developed and completely appears the Renaissance a year later (1534) on the Hirschvogel house in the same alley. The facade next the street has nothing remarkable but a statue of the Madonna. But in the rear building, as so frequently in the houses of the patricians, is arranged a garden hall (Fig. 207), that in its entire decoration denotes the most perfect decoration that the Renaissance has produced in Germany. Even the charm of the ornamentation, the unusual refinement of the execution, also the excellence of the figures, that elsewhere form the weakness of the German Renaissance, permits here the conjecture of the executing hands of Italian artists, unless exceptionally a highly gifted German master had made his studies in Italy in this early time. For certainly is to be considered the wonderful gi

considered the wonderful division of the frieze over the fireplace, whose triglyphs are rectangular, and that ends at one side with a metope and at the other with a triglyph. The hall forms a rectangle 50 ft. long by 20 ft. wide and about 22 ft. high. It receives abundant light on three sides by round arched windows, that are divided by elegant Corinthian columns. The tympanums over the samaller arches are opened by little round windows and are otherwise animated by ornaments, that still r receive Gothic tracery. At the external longer side projects externally a fireplace like a bay window, enclosed at each side by a beautifully decorated pilaster and two free Corinthian columns. A masterly scroll frieze with cupids and fanciful creations extends above it; on the stylobates are sportive genii, on other members are properly distributed leaf ornaments of the highest beauty. No less spirited is the remaining arrangement of the interior. Between the windows are placed two Corinthian pilasters, on the opposite wall are little columns, connected by a richly ornamented frieze, the shafts and stylobates being finely decorated. Above the frieze is a second order of pilasters crowned by an entablature, that bears at the middle the bust of a Roman emperor and formerly a little obelisk at each side. The panel between the upper pilasters contains a painting. But these separate systems are then constructed above each window on caryatids like hermes larger sunk panels, which are again filled by paintings. The crown of the whole is formed by a cornice with consoles, that receives the painted ceiling. The rich impression is indeed enhanced by the well calculated use of polycrhomy. The panels of the lower walls are painted like dark leather hangings, the capitals and bases of the columns are red, those of the pilasters are gray, the panels of the frieze and the pilasters on the contrary are white, so that they produce the impression od noble marble; the shafts of the columns are yellowish; finally their stylobates are painted g with genii on a deeb blue ground. With the exception of the enclosure of the fireplace, the entire decoration is masterly carved in wood, the frieze being left in stucco, the floor laid with stone slabs. It was a noble and cool summer hall, that by the unusually large fireplace could also be used for the colder season of the year. The exterior of this independent

building projecting toward the garden is likewise decorated to correspond to the interior by a frieze under the windows with festoons of leaves, by an upper frieze with ox skulls, cornucopias and festoons, as well as a finely decorated portal. The hall in the ground story has a fine wooden ceiling on two columns also of wood with handsome capitals. The bay window is c covered by a low cross vault, whose ribs show Renaissance forms. A segmental arch with elegant rosettes forms the enclosure of the bay window. The doorway is a show piece of ornamentation, with nobly decorated pilasters, on the deep jambs being great masks with fine scrolls, the whole like the other stone masonry being the work of the highest rank.

The Hirschvogel hall is unique in Nuremberg and in Germany. How far men in general were distant from the Renaissance at t that time is shown by several houses of very wealthy citizens, that are still treated entirely in mediaeval style, although frequently the wide plan of the court makes almost a southern --- aside from the entirely different character of the forms. Thus the magnificent court in the Krafft house on Theresien st. The gateway forms a Gothic vestibule with ribbed vaults on round piers, the court is in two stories with galleries, whose segmental arches rest on Gothic piers, and whose balustrader are ornamented by curved open tracery. At the left rises an entirely open stair with winding steps resting on piers and a similar railing. The Renaissance appears only and well with the handsome niche and the little holder of cast iron for a standard. Of an allied sort is the likewise very wide court, that now belongs to the Bavarian court, except that the stairway is made somewhat wider and more enclosed. A third court of the same kind is possessed by a stately house on Panier place, where the treatment of the other parts and the date of 1612 sufficiently proves that all these buildings originated during
503 the Renaissance epoch. How long men in general also remained
504 here faithful to the middle ages is proved by the Topler house
of 1500 on Panier place (Fig. 208). It is a closely compacted tower-like high building on a narrow plan, constructed without a court, with vertical bands on the angles and the steep gables, still subdivided in the manner of the Tucher house, with rich blind tracery panels on both bay windows, the roof strongly

animated by a number of ornamental projections. Very masterly are then the iron work, the beautiful iron gratings above the doorway of the house, the magnificent fixtures on all inner doors, and then generally the interior is harmoniously executed.

The developed Renaissance first appears at about the end of the century. It first manifests itself in some courts with elegantly executed wooden galleries that imitate the character of stone construction. One of the most beautiful examples is afforded by the Funk house, No. 21 Tucher st. (Fig. 209); plan in Fig. 205). The exterior of the house next the street is simple but is distinguished by magnificent roof bay on flowingly carved consoles, adorned by pilasters, columns, strong cornice and Gothic tracery. In the court at the right of one entering lies the round stair tower with stone winding stair enclosed by a tracery railing. On the contrary at the left rises on arcades on octagonal piers in three stories a wooden gallery, which leads to the rear buildings and a second smaller winding stair placed there. The elegant treatment of these galleries with their fluted columns, carved arches, tracery af the parapets, and finally the rich crowning cornice, all this is even enhanced by the dark brown tone of the wood, and has unsurpassed beauty.

An entirely similar court by the same hand is found in the house at No. 13 Egidien place at the left and beside the Peller house. The ground story again has a great vestibule, whose beam ceiling rests on wooden posts. At the left the stair ascends with beautifully conventionalized Gothic tracery railing. On this are two Renaissance hermes. The court has at one side a long wooden gallery in two stories with oblique supports beneath. The little columns with their fluting and the elegant Corinthian capitals, the beautifully carved arches, the balustrades with tracery, all this is of equal perfection. The front house opens to the court by open arches in three stories, which likewise have elegant tracery balustrades. No less finely treated are the roof bay windows. At the rear the court adjoins a small garden, to which a stair with Gothic balustrade leads up, while from the second story one descends by a wooden stair.

No less elegant is a court in Tetzel alley, enclosed on three sodes by similar wooden galleries in two stories. On the balustrade at the middle of a division is a handsome rosette. The

somewhat lower stories here forbade the imitation of arches, instead of which the columns are connected by a straight entablature. At the rear of the court and at the right lies the octagonal winding stair. Also here one ascends to a small garden.

Besides the favorite wooden architecture, stone construction has finally found its energetic and grand development. The most perfect example is indeed the Peller house of 1605. Not only is the facade (Fig. 203) one of the most powerful Renaissance facades of Germany, but also the interior is a show piece of the first rank. The great vestibule (Fig. 210) has wide span flat segmental cross vaults, whose ribs intersect in late Gothic form. The court forms an alongated rectangle (Fig. 211), s surrounded by three stories of massive arcades on piers, at t the middle a small bay window projecting outward. The end opoosite the entrance with its free terrace, behind which rises a graceful facade with polygonal bay window, serves as an effective termination of the whole. In front at the left is the richly decorated octagonal staircase in open arrangement, broad and comfortable, the winding stair resting on a column at the middle, the entire stair being decorated on the underside by reliefs. So firmly rooted is still the art of Nuremberg in the traditions of the middle ages, that even here all balustrades show Gothic tracery, while elsewhere the Renaissance prevails throughout. Magnificent in the second story is the great hall with rich panelling, the ceiling already in carved wood with paintings in the separate panels. Before it is a great vestibule with fantastically Barocco fireplaces and enclosures of d doorways. Full of character and skilful, finally the fine iron fixtures of the street door, which we illustrate in Fig. 212.

Also several important facades in this style are found in various parts of the city. One of the most colossal is at No. 13 Karl st., whose rich gable was given in Fig. 100. In the present case the elegant and artistic decoration is limited to the gable, while the lower part of the facade remains plain. At No. 3 of the same st. is seen above the house door one of the finest iron grilles of the time; one no less beautiful is from the city hall and is given in Fig. 213. One of the grandest facades is then at No. 25 Adler st. and is of 1606. It does not extend into a gable but shows the side of the high

roof, which is adorned by handsome bay windows. Bay windows at the middle and the angles further extend through the stories, so that the impression is both stately and animated. The vesti-
573 bule of the house has cross vaults on dry columns, the stair ascendind at the left shows Gothic tracery in the railing, the court has at the right side galleries in three stories, whose straight entablatures rest on Doric and Ionil columns. In No. 9 of the same St. on the contrary is found a court with handsome galleries in two stories on Ionic columns. The balustrades here do not show the elsewhere favorite Gothic tracery, but ornamentally wrought little columns. On the front house and t toward the court projects into the court a handsome little polygonal choir, that still dates from the Gothic epoch. Similar courts, whose picturesque worth exceeds the architectural are frequently found still in No. 9, but will here be passed over. Model roof and bay windows regularly distributed anf beautifully decorated has the parsonage of the church S. Egidius and o others. An imposing Barocco curved gable, that forms an effective outline, is shown by the great house that terminates at t the left the upper end of Burg st. This is the Fembo house, n named from a former possessor, and that likewise dates from t the later time. While the second story experienced a restoration in the last (18 th) century, the third story still possesses its vestibule adorned by a fine stucco ceiling of 1614, beside it being a great chamber, whose wooden ceiling and wall paneling count with the noblest of the entire epoch. Also an upper summer hall with richly painted ceiling is still Retained.

I cannot leave the private architecture of Nuremberg without considering the peculiar plans like castles, which the patrician families undertook to erect for themselves for a country residence in the immediate vicinity of the city. A still well preserved example is presented by the Schopper court located east of the city, a small summer castle of Peller. It is a tall structure like a tower, picturesquely furnished with steep gables and roof bay windows, with a round stair tower at the rear, the whole surrounded by large gardens and enclosed by walls that form angle towers. The building itself was formerly surrounded by a moat, and rises on an elevated terrace to which a ramp flight of steps ascends. There are two

wells, whose top beams rest on Doric columns. At three sides balconies project on corbels with pretty iron gratings. The ground story forms a great hall, whose beam ceiling rests on well carved octagonal piers. The second story has very narrow single windows, the third makes itself recognised as the principal story by its balconies and wide windows. Above it are only now separate chambers arranged in the angle pavilions of the roof. The whole with the low farm buildings at the north side has a picturesque and expressive appearance. Similar designs are the Lichtenhof, Gleishammer and others.

Among the public buildings of the city stands the city hall in the first line. As in Rothenburg the grea. hall forms the oldest part of the desing. It was even built in the good Gothic time of 1332 to 1340. Like most city halls it has at the east side a little polygonal bay window as an apse for an altar. Adjoining these oldest parts at the east side and towards the rear adjoins the building, which was erected in 1515 by H. Beham the elder. This also shows entirely Gothic forms, rectangular windows with bold architraves and a great portal covered by a pointed arch with interesting work as an enclosure. In the tympanum is the imperial eagle with two coats of arms and the date of 1515. From here one enters a hall with cross vaults and Gothic mouldings, and then a winding stair leads upward. This o part forms the rear of the great picturesque court, that just here exhibits ornamental Gothic forms, while the front building opens with the mighty portocos of the later main building. With picturesque charm is especially the gallery with rich tracery balustrade supported by massive stone beams that again rest on little colunms, which again boldly stand on corbels. The other three sides of the court are surrounded by a massive round arched arcade in two stories belonging to the building erected in 1613 to 1619 by E. K. Holzschuher. They have the character of the severe Italian Renaissance, the ground story closed with simple rectangular windows with architraves, both upper stories with great round arched windows originally open, between which a severe pilaster architecture subdivides the walls. In the middle of the court is an ornamental fountain by P. Labenwolf in 1556, from its basin rising a bronze column, that bears the figure of a little nude child (Fig. 214). The ground story of this front building formed by a great arched portico on pi-

piers with architraves, that also continue on the cross arches. In the portals leading to the street are masterly iron grilles. The stair is indeed broad with straight flights and landings, but is not richly treated; only the open lattice door of wrought iron that closes the entrance is finely handled.

The principal facade (Fig. 215) at the west makes a powerful impression by its colossal length. In the ground story are dry windows with architraves and three imposing portals, already strongly Barocco; at the corners are energetic rusticated quoins; the two upper stories are separated only by a wide band, and otherwise the entire length of the facade is occupied by windows. In the principal story these are simply enclosed, but in the upper story alternate windows in rhythmic change covered by angular and circular caps, neglecting the others. The termination is formed by a massive crowning cornice with dry consoles. According to Nuremberg custom then rise at the angles and the middle high roof bay windows with curved roofs like towers. With regard to the location on a narrow and steeply inclined street, the entire composition is so designed and constructed; in the perspective view lengthwise is an energetic effect by the grand proportions and the effective foreshortening in spite of the simplicity, a more refined charm of the details is rejected with good prudence.

In the interior the architect has before all sought to produce effect by great proportions. The corridors connecting the rooms in the upper stories exhibit rich stucco ceilings with plant and figure ornaments. In the third story is seen an extended representation of the killing of the associates in 1446 executed in stucco by H. Kern in 1621. This corridor is treated on the inner side as a show piece of architectural decoration by alternating fireplaces and portals. In the sense of the time have not been spared atlantes as well as reclining figures in Michelangelo's style. Particularly beautiful is here a smaller hall with inlaid doors and carved wooden ceiling, whose panels were intended for inserted paintings.

Different epochs participated in the great council hall. Its plan still dates from the Gothic time; to it belong the pointed windows and the great main portal at the middle of the inner longer side with tracery in the crowning. Beautiful painted

angels hold a shield on which is read;- "A. D. 1340 was this city hall begun and in 1521 as well as later in 1613 was it restored". By its vast length of 140 ft. aod 36 ft. breadth, the hall makes . very inspiring impression. Its ceiling is formed by a wooden tunnel vault with excellent subdivision. A plain wooden paneling covers the lover part of the walls. Then follows an arcade painted in perspective, which with its colored festoons of fruits on the light sky-blue ground has a great effect; another decorative idea of the good Renaissance time. Above this arcade are then placed the great mural paintings, in whose design Albert Dürer himself participated in part; At the right is his triumphal chariot of emperor Maximilian, in the middle a balcony with animated musicians playing, at the left the well known allegroical representation of Slander, that the judge (Midas) sought to confuse by all artfulness. The west end of the hall was formerly closed by the bronze grille of P. Vischer, which the Bavarian government, on taking possession of the administration of Nuremberg only in our (19 th) century, removed and caused to be sold as old metal, thereby beginning a series of robberies and destruction of old monuments, that is not yet ended. The few remains of it show what was lost here. But there yet exists the two stone corner pilasters, that were intended to receive the grille. Covered by arabesque and spirited invention and finest execution, these sculptured works appear to have come from a master's hands, which executed the w works in the hall of the Hirschvogel house. Here above a little side doorway two painted genii hold the inscription often repeated in the old hall of the city hall:- "One man's statement is a half statement. One should hear both sides". The east end of the hall is raised by several steps as a seat for the judge. In the small middle niche as a symbol of the power of the judge is seen a lion standing upright with sceptre and sword. In the corner stands a well carved seat, on the end wall are placed the two Gothic reliefs, that particularly cast an interesting light on the early commercial relations with Flanders. There is the inscription:- "Let the safety of the people be the supreme law".

Of the other city structures the **Fleisch** bridge is first to be mentioned, erected in 1596 to 1598 by the architects P. Unger

and W. F. Strömer in a single arch of bold springing after the model of the Rialto bridge. At the middle on both sides are o projecting balconies with flat reliefs, on one side next the meat hall is the colossal stone figure of an ox with a Latin inscription meaning:- "Everything has its beginning and its increase; but look, this ox never was a calf". But before all are the great works of the fortifications of the city, namely the four imposing round towers erected 1555 - 1568 alter the plans of G. Unger (Fig. 216). Built in masterly technics of rubbed ashlars, slightly diminished upward and crowned by few but powerfully effective bands of mouldings, they make almost the impression of being cast in metal. With all strength and simplicity, they are extremely elegant and substantially contribute to the picturesque view of the city.

Of fountains there belongs here especialy that erected on t the Lorenz place in 1589 by B. Wurzelbauer, with a rich elevation, even if already with strong mannerism in the figures. f Finally on the old arsenal is yet to be mentioned the round corner tower of 1588.

UPPER FRANCONIA.

The country of upper Franconia especially differs from the regions of lower and middle Franconia, in that here the independent power of the citizen class found no opportunity to unite in powerful city communities. On the contrary here in the bishopric of Bamberg the ecclesiastical power already in the early middle ages raised itself to supreme importance, and produced a flourishing artistic culture of great splendor. This belongs entirely to the Romanesque epoch and has not only in one of the most splendid monuments of that style, the cathedral of Bamberg, but also proved its flourishing in precious works of the minor arts. Besides there come into consideration the territories of several princes, that however attain no great importance in artistic development, excepting the margraves of Brandenburg. It is singular that this entire district produced only unimportant works in the Gothec epoch. Partly because the Romanesque time expressed itself over abundantly in monuments, but indeed chiefly because that grand free development of the citizen class , which in Germany was the chief supporter of t the Gothic style, here never came to an awakening. With the

beginning of the new time the teachings of Luther indeed already found even in Bamberg numerous adherents, and in the agitations of the peasants' war, the city placed itself at the head of the revolt, and arose with armed bands against the bishop. But when G. Truchsess completely routed the multitude of the rebels, quiet was again restored in a bloody way, and even the Reform of the church was powerfully suppressed.

In Bamberg the interesting building of the old bishop's palace presents a picturesque example of bold and ornamental Renaissance, apparently erected under bishop Ernst v. Mengersdorf-The building (Fig. 217) consists of a three story main building adorned by a bay window and ending with a high gable,whose facade is toward the east. Beside extends to the south a low two story wing to the cathedral. The treatment is simple in ashlar work, the windows still showing Gothic motives in their architraves. The upper story is subdivided by border pilasters. Somewhat more stately are developed the proportions of the main b building, that from the plinth upward is divided at the middle by similar pilasters. At the left is a little portal with horizontal lintel and enclosed by little coupled Tuscan columns; at the left in.both upper stories is a stately bay wiydow corbelled out on a Gothic ribbed vault, that has as console an original figure of hri architect. Beside this is his monogram F. S. and the date nf 1591. Very richly decnrated is the bay window by half columns, numerous erms and garlends of foliage in fine execution. In spite of the excellent ashlar construction are seen everywhere rich traces cd bold painting. Likewise the curved corner panels of the main gebli are adorned by unusually ornamental plant surface ornaments. At the right adjoining directly the main building is the enclosing wall of the c court, opeyed by small and large portals, elegant show pieces of the time. The principal portal is enclosed by fantastic hermes with arms crossed, bearing on their heads baskets of flowrs and fruits; on the attic are figure reliefs, below being emperor Henry and Kunigunde, the founders of the bishopric, with t the model of the cathedral. The attic extends at each side and shows the wonderful forms of a reclining man with hair on his entire body, and of a woman clothed in an apron of leaves and crowned by sedge leaves. The figures are mostly of inferior

work, but the ornaments covering the surfaces of the large and small portals, the jambs, spandrels and archivolts, are so much the more beautiful. Also the little figures on the attic are well drawn and executed. The picturesque charm of the whole was essentially enhanced by the tall projection like a tower for the stair, that rose above the main building. Diminished below it developed above as a rectangle in the uppermost story by m means of corbelling and ends with a fancifully rich gable. A handsome little portal leads to the winding stair, whose newell rests on three little columns with Corinthian capitals. The upper main story has rooms of imposing height, especially stately is the great corner room with the bay window, which is decorated by a magnificent Gothic ribbed vault, while the segmental arch separating it from the chamber shows rosettes. All this is enhanced by painting. In the third story is a room with wooden ceiling also with painted ornaments, which exhibits the curved foliage of the late epoch. Besides is a beautiful fireplace with acanthus consoles and side pilasters. The winding stair ends above with a Gothic star vault, the little columns of the newel on the contrary terminate with Corinthian capitals.

The building exhibits an intention of an extension to the north and west. The side buildings that surround the court in wide and irregular course are executed in half timber work with simple wooden galleries, partly in two stories. The front enclosing wall is joined farther north by the old bishop's private chapel, that still dates from the Romanesque time. Then the enclosing wall turns to the west, interrupted by a pointed arched entrance gateway of 1488. If one then follows the exterior of the building toward the south, he finds a second gateway with the date of 1479. Finally the wall then turns almost at a right angle toward the north side of the cathedral.

No second city perhaps has the character of an old seat of a bishop so completely preserved as Bamberg. The upper part, that is grouped about the cathedral, shows still beside the old residence of the bishop a number of those detached courts for canons particularly isolated from the outher world by high walls, that give to such episcopal cities their peculiar and aristocratic character. To these were again added the monastery of S. Michael arranged around its sunny court, and the collegiate f

foundations of S. Jacob, S. Stephen and S. Gangolph. A stately court of this kind lying opposite the old bishop's court shows over the portal ornamental Renaissance arms with the date of 1580, and the inscription:- "W. Albert v. Würzburg, canon, cantor and cellarer at Bamberg". But these are a later addition, for the gate itself and the smaller side doorway show the pointed arches of the Gothic epoch. The buildings inside subbounding the court have more picturesque than architectural worth. The original wooden stair placed in a projection leads to the upper story built of half timber work with a wooden gallery. A skilful portal in late Renaissance is seen on another court at the southeast of the cathedral. Inside the buildings are again built of half timber construction and have a handsome wooden gallery, that leads to a polygonal stair tower.

In the lower city first appeared a richer bloom in the time of the late Barocco and Rococo styles. Especially the city hall with its picturesque location over the water, its magnificent balcony and the frescos belongs there. To the late Renaissance is due the origin of the buildings of the present trade school with its two stately facades, its high curved volutes with pilasters and unusually slender pyramids on the gables. Also here the volute panels are entirely covered by flat chiseled leaf ornaments. The same kind of decoration, that seems characteristic for Bamberg, is shown by the side gable of the house at t the corner of Herren alley. Finally a dry Barocco building is the custom house on the market. The colossal gable has very Barocco wide anf depressed volutes with strong curves and festoons of fruits. Likewise Neptune's fountain on the market shows the same style.

Richer spoils are afforded by the old seats of the margraves of Brandenburg, who have left there grand monuments of their power and art sense. In the first line stands the Plassenburg, One of the most powerful castles of the princes in Germany. Already in the early middle ages it was a fortified place, from which the counts of Orlamünde dominated the country afar, the fortress in the 14 th century passed into the hands of the burgraves of Nuremberg. The eastern and northern parts of the main building with its walls 10 ft. thick and the well 684 ft. deep extend back even into the middle ages. At the end of the middle

ages it was particularly margrave Frederick, who expended considerable sums on the building and fortifications of the Plas-
519 senburg. In the 16 th century margrave Albert brought disaster on the country and the fortress. After his utter defeat near Sievershausen, his mortal enemy the duke of Brunswick invaded the country and devastated it. In spite of a brave defense, t the fortress could not hold out, and after the retreat of the small garrison was razed in 1554. But margrave George Frederick, who by the treaty of Vienna received 175,000 gulden from the allies as damages for rebuilding his fortress, caused it to be rebuilt by a master Vischer for the sum of 237,000 gulden, enormous sum at that time, in the splendid manner of which the grand court with its rich arcades and portals still give proof. He held his entry in 1564, but the decoration of the court lasted somewhat longer, for 1569 is read on the arcades. Passing in very recent times into the possession of the crown of Bavaria, this pearl of the German Renaissance was transformed into a convict prison. This fact makes a complete examination of t the building impossible.

The accounts of 1561 - 1599 show that the cost of the new building was 237,014 florins, thus amonting to about as much as the net income of the estate could scarcely defray in four years. In 1559 the builders at Culmbach and Baireuth had to f furnish plans and estimates for the rebuilding of the fortress. Two years thereafter the work was in active progress. The ordinary architect was named K. Vischer (died 1580). Further appears another architect K. Müller and a subordinate Italian architect from Ansbach, who left again in 1563. An inspector general of ordnance from Coburg in the year 1566 sent a Jülich architect from Ansbach, who must superintend the new building and the works. But for new plans came an Italian architect from Ansbach here, and the considerable expenditure in the building accounts in this year makes it certain, that a principal work was completed. It is now interesting that a master A. Tretsch, already known to us as the builder of the castle at Stuttgart, came in 1563 at the request of the margrave George Frederick to the Plassenburg, in order to give his advice concerning "some proposed works". In a document of Aug. 31 of that year, (in the State archives at Stuttgart), the margrave thanks duke

Christopher for sending him his architect and master of works, who came with his stonecutters and carpenters to inspect at Plassenburg "the buildings of a fortress begun and in good part completed, as well as other works". He has already prepared "sketches and plans and has given his counsel". Since to him, the margrave is lacking a skilful and experienced architect, but he desires to see that the duke does not lack his own architect, he requests that B. Berwart may be sent to him, who did likewise have "experience in building". On Sept. 26 duke Christopher grants this master, whom we also found engaged in the building of the Stuttgart castle (page 353), may be at the service of the margrave for two years. How much duke Christopher was interested in architecture may be seen from the fact, that at the same time he sent the margrave a copy of his building ordinance, and gave him his advice concerning the erection of the fortress. His architect had sent him a sketch to which he finds much to add. The flanks do not seem to him sufficiently protected, so that they could easily be taken; also the house itself is much too high, and at the same time the ground could be more deeply excavated. He suggests to the margrave to send him a "plan and view" in order better to execute the work. How much influence A. Tretsch and B. Berwart had on the building cannot be determined with certainty from all this. In the first place this only related to the fortifications. But since the beautiful court was commenced just then, the Stuttgart master may well have participated in it, since he had erected at home a no less stately court.

If one ascends from the city by the broad and noble avenue to the hill, that in vast extent was crowned by the long lines of the fortress, and from which the view of the lovely landscape with the White Main gently flowing through the meadows always charmed the eyes, then will one be astonished by the colossal fortifications, that were very needlessly demolished by the Bavarians in 1808. However the nucleus of the fortress with the walls carried to a great height still exists. One first passes into an outer court, in which an originally domed building contains the arsenal erected by margrave Christian. For although this prince then transferred his residence to Baireuth, he did not fail to cause extensive fortifications to be erected

at Plassenburg. On the portal of the arsenal is read 1607, and it is a great work of the late Barocco style, defiant and warlike with a fine iron grating in the tympanum, a colossal lion painted on the leaves of the door, that stands with raised forepaws. Above the portal is a high arch in its middle tympanum being represented in high relief and in full armor, the margrave with the baton of a general in his hand and mounted on a galloping war horse. In two side niches are placed statues , the superstructure over them being crowned by obelisks, the w whole terminated by a statue of Pallas at the middle. The architecture is Barocco and yet tasteless, but in a dry rusticated style with banded Doric columns, still gives the impression of proud strength.

If one now goes farther on the high outer walls of the north wing of the castle, he reaches the principal portal of the inner building, that encloses by four wings the nearly square c court. This gateway belongs to the richest of the entire Renaissance and already affords the indication of luxuriance of sculptured decoration by which this building is distinguished a above all monuments of the German Renaissance. The membering of the portals is simple; the arch is only enclosed by pilasters, but the outer and inner surfaces on piers, arches, spandrels ane covered by foliage ornament. An ornamental cap at the middle contains the arms, flanked by ornamental pilasters, is crowned py a small gable filled by a shell, above which fanciful marine animals twine. At each side is seen the form of a warrior with drawn sword between great vases with flowers and dolphins. A wonderful but rather unintelligible composition, not even fine in its execution, but with mechanical dryness, yet the design of the scroll ornament is good throughout.

From here one passes through a deep vaulted entrance into the interior of the court, where a similar portal marks the entrance (Fig. 228). In the four corners of the court rise stair towers that contain winding stairs. Excepting the portal, the ground story is without any artistic characteristics. Only opposite the western entrance side lies on the east side a small arched portal, in whose tympanum God the Father is surrounded by winged angels and heads. This is the entrance to the chapel. The ground story of the south wing was originally

opened by nine large and high arches, that in great part are now walled up. Above the ground story in the west, south and east wings the two upper stories are animated by magnificent porticos on piers. In the south wing are 14 in the series and 12 in the other two. But the north wing exhibits a different treatment. Here on high round piers of mediaeval form, that probably belong to an earlier arrangement, is arranged an arcade passage, that includes the second and ground stories. The third story opens with grouped rectangular windows into the c court. Here was formerly the great knights' hall, that occupied the entire north wing. This incomparably grand court obtained its magnificence by those arcades of the three other wings, that already in beautiful proportions open with developed round arches on piers. All is here overflowed by beautiful ornament, the surfaces of the piers, the arches and spandrels, and finally the parapets on which are countless medallion heads, mostly in laurel wreaths and held by genii. All is further arranged with scrolls and foliage in the best style of the Renaissance, a truly excessive richness, excellent in design though rather crude in execution, namely in the figure parts. The arcades in both stories are covered by beautiful star vaults, whose ribs show Gothic mouldings. The chapel is of simple plan but has r rich and complex Gothic ribbed vaults. Its windows are round arched. There is read 1569 on the third pier of the second story of the entrance side, on the southeast tower being 1567. T The latter date again occurs together with V. D. M. I. E. That was then a favorite proverb on Protestant courts:- "The word of the Lord continues to eternity". Only with sorrow can one depart from this magnificent work of the Renaissance, when he sees its present use anf its existing condition.

In Culmbach is found little from our epoch. The present district offices is a great simple building with high curved gable and small corbelled bay window. There is a handsome tablet with the arms of Brandenburg held by two griffins and the inscription:- "1562. George Frederick margrave at Brandenburg". The c city church is a great and originally Gothic building with a polygonal choir, altered after the destruction in 1553, so that now the entire nave forms a single colossal aisle about 65 ft. wide, that is covered by a vast wooden tunnel vault, intersected

by compartments over the upper windows. The compartments in t the nave rest on Renaissance consoles, in the choir on Doric half colunms. Around it are double galleries on wooden supports, painted on the parapet of the lower one with the genealogical tree of Christ and Biblical stories in great extent, but indeed
524 very crude. The altar is a great and stately Barocco work with a carved relief of the descent from the cross, the whole being very well painted. In similar style is the pulpit. Four precious little marble reliefs in fine execution adorn the font. At the west beneath the tower is an elegant Gothic vestibule with star vault and ornamental canopies for statues.

In Baireuth is the old residence castle, built 1564 - 1588 by [illegible]. P. Dieuart, an interesting remainder from that time with medallions of emperors and other ornaments on the facadea Also the castle of count Giech at Thurnau must be a valuable building of that epoch.

LIST OF ILLUSTRATIONS.

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INDEX OF PLACES.

HISTORY OF THE RENAISSANCE

IN

GERMANY

by

WILHELM LUEBKE

VOLUME II

Second revised anf enlarged edition

With 164 woodcuts

1382

Translated by N. Clifford Ricker. D. Arch.

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UNIVERSITY OF ILLINOIS

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PREFACE TO VOLUME II.

While the first volume of the new edition chiefly differs from the first edition by the more thorough description of art industry, then appear in the second volume several important extensions of the series of monuments. This first concerns Bohemia, for the description of which Professor B. Grueber, best acquainted with that country, has given assistance to me. Also I convey my warmest thanks to my honored friend for this improvement of the work. Then comes into consideration the new Chapter on Schleswig-Holstein, certainly not based on my own opinions, but on the contributions of friendly local investigators, that however must be entirely reliable. Finally Hesse has received a separate Chapter, wherein I could almost exclusively depend on personal observation, in order to more fully represent this important province. Likewise elsewhere will it be found that much new has been added; I mention among others the section on Königsberg, as well as the more accurate chronological statement of the Danish Renaissance. I believe that everywhere will be noted the improving and extending hand, particularly in regard to the later publications.

Therefore after extended labor and care, I confidently present this new offering of a view of the German Renaissance to the friends of our native art. Many valuable monuments indeed may well have escaped my attention; but I venture to assure, that the substantial outlines of my description, that was nowhere changed by the abundantly collected new materials, will scarcely require modification with any further increase. The artistic and the general intellectual currents by which our Renaissance was formed and undeniably brought to light, and I believe that has been permanently determined, how these very peculiar, fanciful and animated arts are the proper expression of that renewal of all life, which Germany won in the time of the Reformation among battles and storms, full of youthful courage and freshness.

In an emphatic way the aims of my description have been promoted by the extraordinary increase of the illustrations. The number of illustrations has been increased from 2u1 in the first edition to S , so that the book now indeed belongs to the most richly and best illustrated works of the literature of

the history of our art. I must here emphasize, that the merit of these valuable and expensive illustrations is due to the publishers, to whose willingness I gratefully testify.

Stuttgart. July, 1882. W. LUEBKE.

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Chapter XI. Bavaria.

The strongest contrast to Franconian and Swabian is formed by Bavaria. Extending from the snows and glaciers of the Alps to the low valley of the Danube, it early produced a bold and skilful race of men, that meantime seem to have been intended rather for quiet comfort in long accustomed conditions and for untroubled mental enjoyment, than for endless intellectual labors and progress. Until most recent times German intellectual life here experienced no deeper requirements. In vain we observe each powerful free city, that in Swabia and Franconia as in all other Germany was already the seat of a manly and independent citizen class, that was the refuge of a powerful development of culture. Here the Church was protected by the power of the princes connected therewith, and early became the ruler of life. But even its most splendid times this did not show itself so creative as in most other provinces of Germany. Even if we do not wish to deny what Tegernsee, Freising and o other spiritual seats undertook for the culture of the middle ages, yet the entire province exhibits neither in the Romanesque nor in the Gothic epochs monuments of the first rank, and only at the end of the middle ages the citizen class of Landshut, Munich and Ingolstadt shows evidences of energetic endeavors, though nowise nobly developed architectural works.

These conditions did not change with the entrance into the new time. Here indeed was also realized the powerful pressure for transformation of intellectual life, for deepening the religious opinions of the masses; Arsazius Seehofer, a pupil of Luther, himself knew how to obtain even in Munich numerous adherents to the new faith. But a series of very orthodox princes suppressed by force these tendencies. Duke William I reigning with his brother Louis till 1534 and then alone until 1550, issued the most severe religious mandates. A repugnant system of spying and informing at the least suspicion tore peaceful citizens from the arms of their families to cast them into prison. Even the bishops were too mild for the duke; at the stake must many atone for the courage of their faith, and by the introduction of the Jesuits he laid the foundation for that papal subjugation of the intellect, that even now has exerted its ruinous effects. The university of Ingolstadt became the chief seat

of the order, and Bavaria henceforth remained the centre of t the widely spun network, the capital Munich at the head. William's successor, Albert V (1550-79), even increased the endeavors of his predecessor, and founded for the Jesuits that powerful college with the church S. Michael in his residence city, that was to become a bulwark of the counter Reformation. By wise caclulation the order understood how to arouse and to bewilder the senses of the multitude by pompous spectacles. With magnificence never before seen was their church consecrated, and in a fantastic Barocco musical drama under the open sky t the astonished populace saw the archangel Michael fight his victorious battle against 300 devils. No less pompous was the procession with the body of Christ placed on the stage, and splendidly staged representations of the sacred history in the Old and New Testaments did the rest by their crude splendor. There appeared in festal costume all the saints of the Old and New Testaments; Adam and Eve were visibly naked, 16 Marias, t the last and most beautiful of whom came from the clouds; God the Father himself, "who should be a tall, erect and strong, well formed person", as stated in the directions; "who has in the face a resolute color and does not appear yellow, copper colored or thoughtful; take a regular walk, look around little, and neither seems sour or smiling, but with fine propriety". While the senses of the people were thus confused, must the peasant let himself be pleased, that the most severe game laws make him defenceless against the destruction of his standing crops; but against the field mice the prayers of the Church would be arranged by the order of the duke. The greatest care of the government however remained to ensure the land from contact with Luther's doctrines. The completion of these endeavors occurred in the reign of William V (1579-98) and even more by his son Maximilian I, the head of the Catholic league, who for his defence of Church interests obtained possession of the upper Palatinate as well as the hat of the Elector.

That under such conditions no mention of an independent spiritual life could occur is clear. Not that the Bavarian dukes lacked the sense of higher things; in their way they cultivated knowledge according to their powers and strove for the reform of the clergy and the schools. But since they placed all

under the guardianship of the Church, all free development remained afar; knowledge withered to a neu Jesuit scholastics, and the souls of the people continued involved in dull superstition. We find here no trace of that freshness and force of civic life, as became embodied at all places in the rest of Germany in grand monuments. The entire movement of the Renaissance lies in the hands of the princes, who in their splendid castles and in rich buildings have erected imposing monuments to their love of magnificence as well as their bigotry. Already duke William IV was one of the most zealous promoters of the arts, his court was a gathering place for artists of all kinds. He and his brother Louis first introduced the Italian Renaissance into Germany by building the magnicificent palace in Landshut. The wonderful bloom of a foreign art was transplanted to northern soil, that must remain there isolated and without effect. Yet higher rose the love of splendor in Albert V. Everywhere arose new buildings or decorations of those already existing; in the castles at Landshut, Dachau, Isarek, Starenburg were incessantly built. On the Starenburg lake moved a pleasure fleet with a magnificent gondola for the duke; his chapel had famous singers and musicians, before all being Orlando di Lasso, whose penitential psalms in a precious manuscript, decorated by H. Melich s miniatures are still preserved in the library in Munich. Art works of every kind, statues in marble and bronze, cut stones and coins, drawings and paintings were acquired, costly books and manuscripts were purchased, among which were the collections of H. Schedel anf H. J. Fugger. These endeavors were continued by duke William V; the court chapel was even enlarged; fixed sums were set aside annually for the collection of paintings, young artists were sent abroad, and famous painters were invited from foreign lands. A new palace, the later so-called Maxburg, was built by the duke in Munich; but even more splendid were the church and the college, which he erected there for the Jesuits. A luxurious love of living penetrated from the court into all classes, and it is characteristic, that the council at Munich must take a sleighride annually on Sunday after the three queens, to which the entire city was invited, a custom strongly retained by the duke, even when the magistrates submissively recalled, that most

housewives were pregnant and the alleys were without snow; whereon the duke ordered; "drive on whether it snows or not".

One sees from this, that the expensive culture of art here must remain merely external, which could not fertilize the spirit of the people for its own creations. How the Jesuits were invited into the country to defend the Roman priestly rule, t this art was also introduced by foreign masters. From the residence castle in Landshut (1536) begins this tendency, that broke completely with northern customs and the reminiscences of the middle ages; there is in all succeding buildings in Bavaria Italian art is of value. Since now this movement was exclusively promoted from above, and did not press forth by necessity from the life of the people, it also acquired no internally harmonious character. There are and remain in great part foreign masters, that were called for the conduct of artistic undertakings; first Itali.ns and then Netherlanders trained in Italy. What is then retained of native powers mostly belongs to the domain of the minor arts and of art industry. Whatever was undertaken herein in Bavaria by natives proves, that there was no lack of talent in the land. Also the first attempts to naturalize the new school of architecture, that must have entered unnoticed by the old traffic routes over the Alps, those first attempts in the court of the castle at Freising, in the front building of the palace at Landshut, in certain tombs at Freising and elsewhere, prove that the honest native masters were already sufficiently prepared to adapt themselves to the new. But instead of giving them an opportunity for important creations, from which would have developed a national Renaissance as in Swabia, Franconia, the Palatinate and the rest of Germany, it was preferred to call in foreigners and to transplant the fully developed style of Italy into the north. So there originated a series of splendid buildings of high artistic importance, but without innate connection with the life of the people, and that we now have to consider separately. It is indeed not the German Renaissance, but rather the Renaissance in Germany, that we find in Bavaria.

Freising.

On the sunny hill on which rises the City of Freising, already in the earliest times the spiritual power had established

a strong seat. The important Romanesque cathedral church and the neighboring former residence of the prince with the buildings belonging to it was a city by itself. We first have to do with the castle, which in its older parts and especially the north wing belong to the obscurely vacillitating Renaissance works in Germany. Bishop Philip caused the building to be erected in 1520. Externally the castle is entirely simple, a tower only rising next the church S. John, octagonal above and covered by a domical roof. Toward the city on the north side is built a simple rectangular bay window. On the main facade looking east are seen traces of bold painting imitating ashlar work in gray on gray tones, beneath the windows being shields of Barocco shape, above them being caps with foliage and masks, volutes and shells with great alternations. Of these are later additions at the end of the epoch. Also the portal covered by a depressed round arch is adorned by painted buds and rosettes. At the south side extends an enclosed terrace, that in its elevated position on the southern ridge of the hill affords a noble view over the green meadows intersected by the Isar. On the horizon are the towers of Munich, behind which are the grand lines of the chain of the Alps, that terminate the beautiful picture.

The main portal leads to a gateway, that opens into a nearly sjuare court of moderate extent. Before the two front wings of the building at the entrance side and the right, thus the eastern and northern are placed arcades on heavy piers, in which the middle ages and Renaissance are mixed in a wonderful way. Three stairs in three flights at right angles and with landings lead up to the lower hall, the first being at the entrance, the third at the middle of the north wing in the main story, and the second in the reentrant angle of both wings into a high ground story. Most remarkable is not this arrangement, but the odd style of the gallery accompanying the third story. For here alternate on short columns or piers five segmental arches on each of the east and north wings, their sections consisting of cove and round in mediaeval fashion. All piers and columns are made of red marble with a certain richness and exhibit a treatment varying between Gothic and Renaissance, the latter style from an unknown source. There are seen the

most wonderful freaks in which misunderstood antique forms strive for mastery with mediaeval customs. The pilasters or piers have on their shafts pretty surface ornaments in the style of the Renaissance. All shows a provincial master, that has derived his entire knowledge of the style as if from Burgkmair's woodcuts. This stonecutter's marks and the monogram A P are c cut on a pier. The upper gallery is enclosed by a dry balustrade, also of red marble. The upper arcades on the north wing have elegantly moulded Gothic ribbed vaults.

In the interior are notable two beautiful halls in the ground story of the east wing by a striking development of their vaults, that are decorated entirely by stucco in the developed Renaissance forms of an already advanced epoch. A rich stucco cornice at the height of the springing line extends around t the entire room excepting the deep window recesses. Consoles richly ornamented by small angel's heads then form the starting points of the ribs of the vault, that are very elegantly moulded and ornamented by pearl beads, egg mouldings and similar forms. The ground form of it is a cross vault, entire at the middle and half vaults at both sides. The separate compartments are decorated by beautifully moulded borders in the form of varied medallions, the smaller ones filled by winged little angels' heads. In spite of the thick coat of whitewash, that scarcely allows the fine members to appear, the impression of the room 20 ft. wide and 40 ft. long is very harmonious. A second hall of the same dimensions exhibits a vault with similar treatment but different subdivision, rather less rich but no less interesting.

In the principal story then the chapel lies at the northeast angle below the tower previously mentioned. It is a square room, subdivided by tall and slender fluted pilasters, between which are arched niches with shells. Over it rises a slender domedecorated by stucco reliefs of the evangelists with one of the Saviour in the middle. The architectural details a are rather t o large and dry for the little room, and cross arches and the other surfaces of the vault have light and elegantly composed scrolls in stucco. The magnificent altar is evidently contemporary with the other deloration and is dated 1621.

The cathedral also presents some things. The entire plan is

of not sufficiently valued importance. The stately Romanesque basilica with its great crypt stands at the west and is connected with the old baptistery church S. John by later arcades, --- as shown in an allied bυt earlier manner by the monastery church at Essen; at the other side of the church S. John arcades also extend to the castle lying still farther west. But at the east side the cathedral is enclosed by a cloister like the church at Hildesheim, and is modernized indeed but affords interest by numerous tombs. The east end of this cloister is again formed by the so-called cathedral, a little basilica rebuilt in the Gothic time and with a polygonal choir ending. The entrance to the chapel is enclosed by an iron grille of t the Renaissance time. Several tombstones are of interest, not even by artistic importance, but indeed by the early occurrence op the Renaissance style. The first still tasteless vestiges of the new time appear on the tombstone of the canon C. Marolt (d. 1513). The niches have round arches and the pilasters are in the character of the Renaissance, although the panels have entirely wild Gothic foliage. Heavy Renaissance frames with little swelled candelabra columns are found there on the little tombstone od P. Kalbsohr of 1521. The monogram A P evidently refers to the master of the arcades of the castle court. From the same year is the tombstone of P. Lang with cupids and dolphins entirely in the Renaissance taste, but clumsy and heavy,indeed by the hand of same master. Then in the cathedral t the side chapels have iron grilles of high Renaissance work with a beauty and wealth of imagination, not easily found elsewhere. The high altar is a show piece of the commencing Barocco style. Likewise the pulpit is richly carved and gilded with a high fancifully composed sounding board.

Landshut.

The city of Landshut had already attained a certain importance as the residence of Bavarian dukes. Already in the 13 th c century the Trausnitz on the steep hill rising above the city was developed into a mighty fortress, whose artistic development will be mentioned later. But below in the city was built at the time of the flourishing Renaissance after 1536 by the dukes William IV, Louis and Ernest a magnificent palace, that was already composed in 5 3. It is one of the most remarkable,

earliest and most perfect monuments of the Renaissance in Germany, begun by German masters in a still varying style, but then by invited Italians was completed in the developed style if their native land. When one passes in the main street of the picturesque old city the tasteless facades dating from a later time, he cannot suspect what splendor is concealed behind them. But an old engraving shows us the original nature of the facade. Itwas a three story structure above . high ground story openef by little windows and three portals, in the middle rising a higher part like a tower. The windows with their different caps, the rich frieze of the crowning cornice, the bordering pilasters at the angles, and finally the round columns with several bands and the segmental arch of the main portal give the impression of a sportive early Renaissance. If one enters the existing portal, he finds himself in a vestibule (A in Fig. 219), from which at both sides rather steep stairs ascend to the upper story. The vestibule then widens to an inner hall B, whose cross vaults rest on columns of red marble. This entire front building must be the work of a German master, that has employed here his rather misty presentation of the Renaissance. In fact we learn that these parts belong to the masters N. Ueberreiter and B. Zwitzel, a pupil of B. Engelberger of Augsburg. The columns show a misunderstood sort of Composite capital and just as wonderful round base, to which are also added the vault ribs with mediaeval mouldings. But if we enter the great court of nearly square form C, the impression is at once changed, and we think ourselves transferred into one of the finest palace courts in Italy. On three sides are great porticos D, F, G, with Doric columns of marble around the court, at the right and left being covered by cross vaults, at the rear by an oval tunnel vault, the great vaults being intersected by side compartments. This last portico has a particularly stately arrangement, enclosing at both ends in semicircular niches, the vaults with fine mouldings in stucco and adorned by large and small paintings of mythological significance, the half domes of the niches being divided by lozenge f forms, in the panels being fine little figures in relief of the antique gods; Light terra cotta colors on brown grounds, the whole with a most happy effect. The upper walls of the

court facades are divided by slender Corinthian palasters of large scale, which comprise the principal story with its high windows and a little mezzanine story above. (See section in Fig. 220). The windows have the severe classical form of the Italian high Renaissance with alternately angular and round caps. The whole undeniably shows the hand of an Italian architect of the already rather severe or even dry tendency, to which Palladio, Vignola and Serlio pelong. The contrast with the front building could not be greater. Actually during the construction, new masters, S. Walch and Antonelli, were brought to continue what had been commenced, and these called yet other masters from Mantua of the school of G. Romano; Bartholommeo, Francesco and Benedetto with 27 masons, while already were employed as stonecutters N. Beora, Bern.rdeo, Caesar, Samarina, Victor and Zemin, all from Italy. It is thus an entire colony of Italians from which comes the Renaissance here. It what relation the foreigners were to the natives is shown, that the German stonecutters were paid weekly, and that the Italians received 10 guldens monthly. In spite of the low wages the building still came to 52,635 florins.

The entire interior of the building, that is executed entirely in the character of Italian city palaces, exhibits the same treatment, and indeed the hand of very skilful artists throughout. In the principal axis lies a doorway E, that leads to the alley parallel to the main street. It is covered by a tunnel vault divided into octagonal coffers. The ground story has a number of important rooms, all vaulted and decorated by painting and stuccos. But far greater is the magnificence and artistic expenditure in the rooms of the upper principal story. One enters either by the stairs of the front building or by a wide stair built of brick with very low steps, that leads upward at the right from the rear portico. I go into details; only this may be stated, that here is concerned a creation, that if it lay beyond the Alps would be sought by artists and architects, studied and appreciated, while it is almost unknown indeed in Germany. Only this further; all upper rooms are vaulted, all ceilings are subdivided in manifold ways and membered with the most elegant effect and ornaments of stucco, t the panels are painted in fresco, the whole in the classical

style of the Italian high Renaissance, an artistic southern fruit on northern soil. I shall merely mention the little square chapel in the left wing with domical vault, the walls elegantly subdivided by a Composite order of columns and pilasters, the frieze and the ceiligns with excellent stucco decorations. Particularly the main frieze with acanthus scrolls, in which angels play, is beautiful in design and execution. But the showpiece is the great hall in the rear of the court with noble proportions, about 27 ft. wide and twice as long. The walls are divided by Ionic pilasters, whose capitals show sparing gilding. Between them are arranged medallions with fine mythical reliefs, representing the deeds of Hercules and others. The walls are now unfortunately whitewashed, but the great frieze and the vault exhibit the original decoration. And how beautiful!

Particularly the frieze belongs to the most precious creations of the Renaissance. There is read in golden letters on it the well known proverb:- "The harmony of the small promotes affairs, the discord of the great destroys them."But these letters are made in a charming play of roguish painted cupids, the whole with a richness of inventionand abundance of humor, that indeed a more charming frieze with children has never been painted. Above it extends the depressed vaulted ceiling with very beautiful subdivisions. In the great octagonal main panels are seen in fresco the most famous men of classical antiquity from Homer downward; on the two end walls of the hall are represented the artists Zeuxis, Phidias and Praxiteles, to whom is added Archimides. In the small panels of the ceiling, scenes of classical antiquity are painted in gray on gray, and as an enclosure serves a blue ground with golden bands and loops, within which white gems are imitated on little medallions. The inner border of the main panels finally consists of gilded ornaments and members. The effect of the whole is incomparably beautiful and belongs to the finest of its kind. On one door of the hall is read the artist's monogram A V S, under this being F (perhaps"fecit"); then L H.

If the decoration of this hall aims at a glorification of classical antiquity, then the grand chord here struck is echod in the decoration of the other rooms. Thus is seen a little

square bathroom, the paintings of its vaults being devoted to Aphrodite and allied figures; in the lunettes are little antique scenes painted on landscape grounds, in the side compartments are soaring gods of love, with the use of Raphael's frescos in the Farnesina, all in the most cheerful style, the walls being fully covered by magnificent flower tapestries. The paintings here show a somewhat inferior hand, but like those of the hall, all bear the stamp of Raphael's successors.

This rich ornamentation, that continues through a series of large rooms, corresponds to the rest. The fireplaces in the rooms and the jambs of the doorways are made of red marble in classical forms. Striking is the smallness of the doors even those of the hall. Of greater beauty are the leaves of the doors themselves, all adorned by intarsias, whose scrolls belong to the most spirited and finest of this kind. They deteriorate from lack of care, since not so much has been once done as to rub them with oil.

A somewhat different character is shown by the decoration of the uppor portico, which in the left wing forms the access to the chapel and the connection between the front and rear buildings. Its painted decoration indeed corresponds to the rest, but the portraits of princes likewise painted on the walls, inserted flowingly and boldly like the whole, witness the hand of an artist trained in the Venetian school. The date is here 1536, while 1542 is read in the great hall. We know that H. Boxberger from Salzburg worked in the palace from 1542-1555, particularly on the passage of the chapel, further in two halls, and painted the chancery of the tower. On the contrary the main hall was painted bn two artists from Mantua, one of them being the Antonelli before mentioned. Also L. Rospinger from Munich is mentioned among the painters.

Differing from all these works is finally the spacious hall lying in the third story of the front building, for it is low according to northern custom and is covered by a wooden ceiling, that in itself alone forms an art work of the first rank. Alternately resting on larger and smaller consoles, that extend around the hall as a magnificent cornice, the ceiling har a v very flat section, in order not to burden the low room too heavily. In 40 great square panels, distributed 8 lengthwise and 5 in width, that are separated by nallow and long panels, all

surfaces have masterly intarsias, light designs and dark grounds, each panel with a different composition, full of fancy and inexhaustible invention. Shells and volutes are mingled w with rosettes, scrolls and other leaf ornament. The character indicates the end of the ‿ th century. Most beautiful are the plant ornaments if the narrow and long panels. Finally is to be considered the facade formed by the rear side of the palace. (Fig. 251). With the plain rustication of the ground story, it appears with high and partly coupled Doric pilasters, which include both upper stories in their colossal order, the expression of these already strongly inclining to the tasteless treatment, into which the Italian high Renaissance so quickly falls, and that also occurs in the court facades. The entirel building is executed in stucco.

Otherwise the city is not remarkable from this epoch. The d distric offices near church S. Martin is a building of similar heavy arcades on stumpy piers also connected by architraves, fine vaulted large vestibule and stairway. On the contrary, appears the opposite former house of the land assembly, now post office, with the magnificent frescos of animated character of those facades of upper Germany, that received their decoration e tirely by painting. the architectural members in the dry forms of the late Renaissance are kept light; in three rows between the windows are fully colored statues of Bavarian princes in darg brown niches; beneath the windows are medallions in bronze color with busts of Roman emperors; over the windows are figures of virtues; the whole is rich and harmonious, As supert-tof the building of the land assembly is named H. Packmeyer in 579; the ducal pictures on the facade were painted in 1599 by H. G. Khnauft. But all this is far exceeded in importance by the Trausnitz.

Trausnitz.

The old fortress rises on a steep hill at the south side of the city of Landshut. At its foot the city extends northward, its colossal principal tower of S. Martin seeming to desire to compete with the height of the fortress, while to the south the view strays over the smiling green valley of the Isar to the snows of the chain of Bavarian Alps. The plan of the Trausnitz extends back into the early middle ages. Vestiges of the

late Romanesque style are recognized externally on the intersecting arched frieze of the two round towers, which flank the entrance, as well as internally in the chapel with its excellent sculptures from the beginning of the 13 th century. The entire building with its irregular form evidently dates from the most different times. Not merely of the epoch of the middle ages but also of the Renaissance have wrought on it.

If one comes from the city by the steeply ascending and winding foot path up to the castle, there presents itself at A (Fig. 222) the main entrance flanked by two projecting semicircular towers. These are probably parts of the building of 1204, when the simple watch-tower of Trausnitz was transformed into a real fortress, in which in the same year duke Louis celebrated his marriage. The fortress in its irregular plan follows the ridge of the hill steeply descending toward the city. The front angle is formed by a massive Wittelsbach tower C, which dominates the ascent to the fortress. If one enters through the entrance hall A covered by Gothic star vaults into t the great irregular court B, he has before him the two principal wings of the castle, that originally contained the living and festal rooms. Here are found first all the rooms H and J now serving as archives, once probably a single hall, the so-called Trausnitz, whose ceilings rest on octagonal piers with Gothic pointed arches. At the south side numerous windows end two projecting bay windows afford a magnificent view far over the land. Before them is placed a later added so-called Italian building K with the famous fool's stair L. On the other hand next the court are several subordinate rooms, at the angle being placed the winding stair G; the direct access to the hall is obtained through a vestibule. A similar vestibule N leads to the old chstle chapel O witn its magnificent altar, rood screen and the gallery for the masters, that is reached by a little winding stair. At P lies the old sacristy. Adjoining the chapel is then the great hall M with massive painted vaults, whose broad arches and ribs rest on octagonal piers. The other rooms were built for service purposes; at E is the kitchen, connected with the main building by the passage C. At D are t the living rooms for the attendants, and F is the well H with the draw well extending to the bottom of the valley. The two

upper stories of the principal building are faced by open arcades on both wings, whose segmental arches rest on piers, that are decorated by Doric pilasters. This front structure with t with the stair indicated at R on our plan were added after 1578. Although the forms are of little worth and are only executed in stucco without special care, yet the whole with the open stair and the wide span arches of the galleries makes a picturesque impression, as shown by our Fig. 223.

The upper principal story, whose plan is represented by Fig. 224, has over the Transnitz the principal apartments, E and F being the chambers of the duchess, the former especially affording by the bay window a noble view over the landscape to t the distant Alps; at D is the great audience hall, whose ceiling is borne by two wooden posts. From thence one passes through the connecting room G into the throne hall H and the side room I, which again is directly connected by the vestibule M with the Italian addition K and the fool's stair L. By the connecting passage N these masters' apartments communicate with the princes' gallery in the chapel O. By the open gallery A one reaches the dining hall P, that is adjoined again by several living rooms, the middle one with an external bay window. From the gallery B, that as a vestibule leads ts the masters' apartments , the room C was separated only at a later time. But a separate exit for the rooms of the duchess was arranged by the winding stair Q. All other rooms from R to Z were also reserved for service uses. The third storw substantially repeated the distribution of the second, except being less richly ornamented.

That the artistic decoration of the fortress belongs to different times is recognized not merely from the character of i its art works, but also by a series of inscriptions. The date 1529 is borne by the colossal stove in the Trausnitz, that shows the initials of duke Louis, and in the ornaments varies between the middle ages and the Renaissance. The full early R Renaissance with its graceful forms then appears on the fireplace of the tournament hall in the upper story, which presents the date 1535. Then follows in the series an ornamental work of bronze casting, the bucket in the draw well of the court adorred by elegant ornaments, masks and scroll works. There is read on it"L. Peringer cast meat Landshut when men counted

1558 years. A.H.J.P.(Albert duke in Bavaria). But the principal part of the picturesque decoration belongs to the years 1576-1580, for these dates are repeatedly read in the halls of the principal story. Thus the reigns of Albert V and William V especially honored themselves here. The gallery with the stair originated at the same time, 1578. Some parts are more coarsely executed, dating only from 1675, from the time of the elector Ferdinand Maria.

Here I treat only of the work of the seventies of the 16 th century, which forms the nucleus of the artistic treatment. This is limited to the rooms of the principal storw, at that time evidently the living and reception apartments of the duke. While the rooms in the story lying above were entirely loned with wood, and exhibit both paneled walls as well as wooden c ceilings, the latter with fine subdivision and mouldings, the walls of the main story are completely arranged lor painting, so that not merely the walls are entirely covered by paintings, but even the flat ceilings have colored decorations. But the paintings are executed on linen that covers the walls like tapestry, unfortunately now in great part in a condition of terrible destruction. Here we have a third system of decoration of the rooms; in the palace at Landshut are vaulted ceilings with stuccos and frescos, the walls likewise divided between relief and painted ornamentation; in the palace at Munich (to anticipate this here) the walls are intended for hangings, the ceilongs are with oil paintings in gilded frames, with relief ornamentation on the connecting friezes and vaults; finally in t the Trausnitz, aside from the rooms entirely designed for wood paneling, a decoration of the principal apartments, where the relief is entirely omitted and all is left to painting. This character in general bears the stamp if the contemporary Italian mannerism, as then the executing artists had evidently made their studies in Italy. The supremacy of painting goes so far, that even the doors and their framework, with the exception of all members in relief, have only painted decoration; at most here and there on the ceilings the little rosettes (where not even the ceilings show relief ornament) afford a point of rest by their gilding. But this is too much of the good, and the e eyes vainly seek those bold forms of rhythmic divisions, that

must subdivide every room, in order to bring it nearer to our perception. Of the character of the ornamentation an idea will best be given by the illustration (Fig. 225). It was drawn on the wood block by the skilful hand of Baldinger from the photograph. In general the painting is in light and cheerful tones, the great principal pictures are enclosed by painted bands and friezes, which mostly show on a light ground the slight ornaments in the style of antique mural decoration. To the best belongs the audience hall, whose ceiling rests on two wooden columns. Indeed the great historica paintings, aside froc their great injuries, are not quite excellent; but the wall bands contain on a light ground ornaments executed with spirit, and even more splendid are the enclosing members of the ceiling, which between the nine great pictures exhibit precious ornaments on alternately light red and white grounds. But since the painting extends continually from floor to ceiling and over t the latter, there is lacking that systematic gradation and division, that in all antique mural decoration, namely Pompeian, allows the entirety with all its richness to appear so moderate and quiet. Yet in detail then we find in the Trausnitz much that is charming and even excellent. As furthermore Italian opinions have influenced it, one recognizes in many places and especially in that chamber, on whose ceiling are seen the four seasons of the year in well executed pictures. The upper enclosure here consists of a small frieze containing tiny figures on a white ground, fantastic, as well as all sorts of carnival scenes and masked jokes in a splendid lightness of representation. One sees that it was the time, when the eminent world of Europe made pilgrimages to Venice and Rome, for the carnival and to participate in its most unrestricted bloom.

In a similar manner the fool's stair presents in its masterly executed but unfortunately cruelly injured frescos the well known scenes of Italian comedy in nearly lifesize figures full of caprice and spirit. This stair leads from the ground story up to the highest story, and is decorated by frescos from bottom to top, and belongs to a separate part of the fortress, that is termed the Italian addition(L. K. in our plan . This contains but a few small rooms, whose artistic treatment entirely differs from that prevailing in the other apartments.

For here painting is excluded excepting in the before mentioned stairs. On the contrary all is in relief and executed with a few color tones on white ground. With this is connected that the rooms all have vaults of varied forms and divisions. In an anteroom with a simple tunnel vault the coloring of the members is limited to a bold blue, that alternates with white. In the principal room, a cabinet of rectangular form, that has a mirror vault with interesting compartments, not merely the divisions but also the membering of the ornamentation is entirely fine and beautiful, executed with great skill as ornamental festoons of fruits freely rising mask the main lines. The ornaments are here in deep blue and gold on white ground. Finally it is to be mentioned, that in the principal story of the entire building are established great green glazed terra cotta stoves, whose inserts exhibit blue ornaments on white ground. True show pieces of south German terra cotta reliefs.

As authors of the rich painted decoration is first mentioned to us the Netherlander F. Sustris, who painted in the Trausnitz in 1579 and 1580; then A. Siebenbürger, who already in 1564-1578 was engaged on the spiral stair and the council hall, and also executed the gay scenes of comedy on the fool's stair. Unfortunately all parts of this precious decoration have endured almost unexpected neglect until in the most recent epoch. King Louis as a child of his time is well known to have hated the entire"pedantic"art --- discracefully destroyed it. Only since King Louis II turned his attention to the Trausnitz, perhaps the preservation of the still existing remains will be cared for.

Munich.

That such an animated city, so abounding in strength and freshness as Munich in the Renaissance time had no architecture of the citiqen class, which could compete only afar with the monuments of the imperial cities of the second rank, is based on the conditions already described. In fact it was here exclusively the princes who promoted art and erected important buildings. One of the most characteristic works is the court of the old mint, a view of whose energetically treated arcades is given in Fig. 226. There are 9 arches in length and 3 in width, dry rusticated segmental arches in two stories and resting on

short and stumpy columns, while the upper and more slender story exhibits plain Doric columns. In the ground story the columns have Ionic capitals with fluted neckings, in the second s story are Corinthian. Excepting the third story the treatment is unusually bold and original in good ashlar masonry. The columns of the upper story consist of red marble.

Then belongs to the grandest creations of the time the church S. Michael built by William V for the Jesuits in 1582-1597, without question the mightiest church creation of the German Renaissance. The structure cost only during the last ten years after 1587 the sum of 131,344 florins, considerable for that time. Whether a member of the order of Jesuits aided in the preparation of the plans, as indeed supposed, must appear more than d doubtful. The undertaking is so eminent in a technical structural sense, that only a practical architect could hit on such a conception; but also the artistic treatment is of a refinement, holding itself so far from the observed overloading of other Jesuit churches, that one must decide against rather than for the participation of a member of the order in the building. As master is named the stonecutter W. Müller, born in 1537. He completed the vaults in 1589 and received for this a payment of 50 gulden, which did not prevent, that on account of the fall of a tower, he must spend 8 days on bread and water in the Falcon tower. Besides him is mentioned F. Sustris, who after the fall of the tower lengthened the nave, raised and f finished the choir. Then W. Eggl was dismissed in 1585, and W. Dietrich of Augsburg occurs in the same year with A. Valiento. In the decoration of the building are named with others the f famous casters of statues H. Gerhard and P. Candid, H. Weinher the painter and the sculptor H. Krumper.

The interior (Fig. 227) has extraordinary beauty and grandeur of proportions, with a moderate simplicity of decoration, which the beauty of the interior yet enhances, so that no contemporary building in Italy can compare with it. It is a single aisled nave covered by a colossal tunnel vault and accompanied by side chapels built between the piers and with galleries over them. A transept with the height and depth of the latter lies before the choir. This again is narrowed next the church, is elevated by several steps and terminates with an apse. With great mastery

the lighting in so distributed, that the light chiefly falling from the galleries and the transepts produces rich alternations. But what gives a high artistic advantage to the interior above all other contemporary church buildings of Italy and the rest of the world, is the unusual refinement of the decoration. Instead of the favorite"fortissimo"in which the architecture of the time composed its brass band music by the strongest means, the sharpest contrasts and the most overloaded forms, there are here chusen for even the principal members only the most modest means of expression, doubled pilasters between the chapels and galleries, the surfaces are moderately animated by statues in niches, the cornices are modestly profiled and the entire decoration is in white stucco with a sparing use of gold. But before all the vast tunnel vault has an incomparable lightness of free soaring, then instead of heavy coffers, that men then loved to give the vaults, they are divided by light framework into large and small panels, rhythmically subdivided by cross ribs rising from the pilasters. The middles of the larger panels are charactrized by beautiful rosettes, to which are added in suitable places the delicate festoons of fruits, finally the entire interior has a figure ornamentation, that in all g gradations varies the motive of winged angels' heads and soaring angel forms. The climax is placed on the axis of the transverse aisle by the noble circle of praying angels, tha here seem to watch over the threshold of the sanctuary. Finally is to be noted that all members in the finest character are most nobly animated by pearl beads, egg mouldings, heart leaves, waves and similar antique forms. All main pilasters have bases of red marble on plinths of a beautiful graw marble. The grilles before the chapels are in smith's work, manifold and beautifully executed. Two elegant bronze candelabras stand at the entr.nce of the choir. The high altar is a pompous work in three stories with coupled columns. On the contrary with moderate magnificence are the choir stalls up to the later Rococo crowning. The vase-like arms with masks, the fine Corinthian pilasters, richly decorated on the lower part of the shafts by angel's heads, leaf and flower scrolls, above being the inner enclosure of the panels with plaited bands, the surfaces thus with angels' heads and festoons of fruits; below them are the

predelles with angels' heads and cartouche shields, like friezes, finally as terminations are shell niches, whoch is a whole. Such beauty as that is but seldom found at this late time.

In its colossal massivemess, the facade corresponds to the simply grand character of the interior, yet without attaining its refinement and charm. It is a structure with colossal gable, as original and independent as the arrangement of the interior. The conventional subdivision by the elements of antique architecture usual in Italy must have been rejected by the master. The immense facade is animated only by several rows of niches of statues of Bavarian princes and German emperors. Two great portals of red marble in dry and rather Barocco forms are the entrances. Above them in a niche is the colossal bronze figure of S. Michael and the dragon.

The adjacent Jesuit college, now the academy of arts, is an extended but plainly treated design with several courts, the first court with Doric hal columns and arches, that enclose the windows in the ground story. The facade next the street is simply executed in stucco, in the ground story being rustication with Doric pilasters, the windows in the three upper stories likewise having plain architraves, only in the oppermost story with broken and curved caps. A tasteless but imposing barrack for the members of the society of Jesus organized like soldiers.

An extremely simple building is then the Wilhelmsburg also created under William V after 1578 now known under the name of Maxburg, since Elector Maximilian occupied it until the completion of his new palace. The forms are here carried to the extreme of tastelessness; the entire decoration of the facade is restricted to the alternation od three different tones, that produces a good and animated effect. The adjacent Fig. 228 will illustrate this. Only the architraves of the windows are of stone, all else being of stucco.

The largest princely palace of the Renaissance was first built by Maximiliay I, when he transformed an earlier castle of the duke oy Munich into the splendid palace, that is now preserved in its most important parts. The oldest of the princely castles in Munich is the Ludwigsburg or the old court, erected by Louis the Severe in 1253 and again restored after the great

urning of the city in 1327. A part of the court facade with the picturesque bay window even extends back to that time; in the interior are the fine beam ceilings of the vestibules in the upper story and the portraits of princes painted on the wall are yet remains from the Gothic epoch. In contrast to this oldest castle Albert IV erected after 1460 the so-called new fortress, that he furnished with walls, moats and small towers. As evidence of his art sense he placed in it already a collection of paintings. Since the building was destroyed by fire in 1579, William V erected the Wilhelmsburg described above, until about 1600 Maximilian decided to erect the now existing splendid palace instead of the half burned castle. According to the plans and under supervision of P. Candid was the building erected from 1600-1616 by the masters of works H. Schon and H. Reisenstuel. The bronze works indeed in great part were cast after Candid's designs by H. Krumper; from the painted ornamentation were engaged C. Schwarz, U. Loth and other artists. I give in Fig. 229 the plan of the ground storw, and for the explanation of the principal parts of the plan may suffice a few indications.

The main facade is toward the west, and is sufficiently so designated by the two magnificent portals A and B, A third main portal lies on the north side at C, more simply treated externally than those, but the grand imperial vestibule leading to the emperor's stair E, whereby is made the direct connection with the living and state apartments. The manner in which the architect has arranged the building with regard to the then existing parts of the old fortress (at R in the northeast wing), and has erected it merits surprise. Just these parts were transformed by the new buildings under king Louis my Klenze, and there arose the colossal but tasteless north facade next the court garden, that produced a rectangular termination for the court G. Likewise the southern part that adjoins the old courts L and T were transformed by the facade toward the Max Joseph Place. These later changes are not sonsidered in our plan, while the beautiful theatre from the Rococo time at S has been accepted.

The cardinal points of the old plan are the six longer and more richly decorated courts, in whose form, artistic ornamen-

ornamentation and varied connections the architect has created work of the first rank. All refinements of the developed conception, and a plan are brought out in this masterly and ground plan. The great square emperor's court D stands in direct connection with the emperor's vestibule C and the north facade at one side, with the west facade and the main portal B and its three aisled entrance hall at the other. Further is given a passage to the great eastern kitchen court Q, but in F is a c connection with the narrow and long chapel court G. This is its entire arrangement according to only au elongated vestibule and places in relations the main portal A .od its three-aisled entrance hall H and through this the main fountain court N. One of the most ingenious ideas was to place this court diagonally, and by polygonal terminations at both ends to obtain not merely a richer form, but also the freest transition to the principal axes of the building. Then the hall H with its three portals, beside which a bell tower rises, corresponds to the similarly treated hall P, which forms the connection with the great northeast court. But between both lies the vestibule O, that in its polygonal form repeats the shape of the fountain court at small scale, and affords entrance to one of the main stairs of the building. At the opposite side of the fountain court is developed just as originally a triangular vestibule, that leads to the rooms adjacent there.

No less spirited is then arranged the antiquarium M, which extends for the entire length of the fountain court and at the eastery end stops in an octagonal domed hall, that with great skill is added in the adjacent space. At the northwest end the angle of the antiquarium projects into the grotto court arranged there. The architect utilized this motive and developed it into a regular polygonal projection, placed a fountain niche at the middle, and thus has created the beautiful enclosing of this quiet poetical grotto court, that is freshly remembered by every visitor to the palace. This precious little court, as well as the neighboring chapel K also belong to the more private parts of the plan and are accessible by little side portals. I shall only add, that in the ground story long vaulted corridors with magnificent decorations extend to the principal rooms. So much already appears well from this consideration, that the

last reminiscences of the middle ages fade here, with winding stairs, bay windows, towers and other projections in favor of principles of modern palace architecture are omitted, but these make this more apparent in the variety and beauty of the internal treatment of the rooms than in the picturesque grouping of the exterior.

The artistic decoration of the vast entirety was originally restricted also on the exterior, not merely to the two magnificent portals and the niche with the figure of the Madonna on the facade, but found its extension in the system of frescos executed in gray on gray. The nearly complete disappearance of this decoration consisting merely of paintings, both of the external facades and also those of the courts so far neither allowed the whole to be recognized or judged in its dreary and neglected condition. If one seeks on the basis of old representations to restore the originally gray on gray painted decorations of the wall surfaces, he obtains a view of the rich and animated splendors of the surface ornament of the emperor's court. I give an illustration in Fig. 230, which is due to the obliging goodness of court architect Riedel, entrusted with t the restoration. He has recently executed the restoration of the old painting in the emperor's court in the happiest way.

All Munich architecture of that time was compelled to employ brick by the lack of cut stone, but not according to the example of the middle ages or of the Renaissance of upper Italy was this artistically treated, but it was concealed by a coating of stucco. This stucco is characterized as merely a covering material by painted ornamentation. The proud facades of Augsburg with their richly colored paintings, the remains of that gay magnificence, which at the end of the 16 th century aroused the astonishment of even a widely traveled man like Michel de Montaigne, have been described above in their places. In Munich chiefly appears a simpler decoration, gray on gray, and of this kind were also the paintings of the facade of the palace. In the emperor's court is a system of coupled Doric pilasters for the ground storw, over this being a Corinthian a Corinthian in the upper story. Between the pilasters the wall surfaces are animated by niches with figure ornamentation, but on the larger wall surfaces the windows are arranged in pairs enclosed by a

great round arch, all members and panels are adorned by masks, festoons of fruits, volutes and other ornamental forms. The grand proportions, the happy and clear divisions, the rich and yet not overloaded decorations lend the whole the impression of eminent dignity with the simplest means. First in connection with such decoration the magnificent portals of the exterior receive their full effect, that it is hoped by cautious restoration may be again brought to light.

These two portals, one of which is given in Fig. 231, are constructed in a moderate Barocco style in that severe Doric rustication, then favored as an expression of princely dignity and gravity. Executed in red marble, surprising by the refinement of its members, evidently so treated with reference to the painted decorations. Over the side portals lions support the Bavarian arms, griffins the arms of Lorraine, the latter with reference to Maximilian's first wife, Elisabeth of Lorraine. The interlaced initials of both on a crowned shield of arms form the climax of the entire structure. With great skill is a window of the upper story then inserted in the design of the portal, so that it rises with its rich and rather Barocco architecture between the two cut fragmentary gables of the superstructure. The latter are adorned by reclining figures of the ruling virtues, two on each portal, Of figures of bronze, also the two magnificent lions, which keep guard before each portal and have arms with allegorical devises beside them. These bronze works and those in the interiors od the courts were cast in a masterly manner by H. Krumper.

To the earnest splendor of this portal corresponds the grand marble niche in the middle of the facade, which contains the bronze figure of the Madonna as the protecting patroness of Bavaria (Fig. 232). Here the ornamentation is of high refinement, namely the precious bronze lantern in the substructure and the capitals of the pilasters originally and spiritedly composed of angels' heads with festoons of leaves. One is surprised to find in this epoch so much sense for the lovely treatment of the details. Even more extensively was sculptuse employed on the splendid fountain of the fountain court, that is one of the magnificent works of the time, as rich in plan and elevation as skilful in treatment. All three arts finally worked

together in the little grotto court, that with its cool grotto with the shell overlays on the walls and the paintings of the vaulted ceiling, the open portico enclosing the principal side, the lawns and shrubbery animated by statues, and finally the well weighed and finely draduated architecture of these enclosing walls, as a real jewel of artistic conception and poetical effect.

But the purpose of the architect in the great building manifestly was to save the chief effects for the interior. First is already the emperor's vestibule, where is a free entrance from the court garden, just as dignified in plan as beautiful in decoration. The imposing room of about 50 ft. wide and 68 ft. long is covered by nine cross vaults, that rest on four great Doric columns of red marble. The high vaults exhibit the spirited painted ornaments on a white ground in the character of the well known antique mural painting. The light fanciful framework of the architecture is interrupted at the middle, so that a view in the blue sky seems to open. The middle vault has a richer painted perspective architecture, which rises from bronze colored hermes in the angles. If one turns to the left from this room treated in the precious spirit of classical antiquity, he reaches the emperor's stair, that in a single flight broken by several landings, but in grand dimensions, leads to the principal storw. The inclined vaults of the stair are divided by stucco ornaments in a refined way, but the panels are animated by fresco paintings, light and at the same time rich. On the landings of the stair the main wall contains magnificent niches in which stucco with colossal statues of Bavarian princes, the whole with a truly majestic effect. All other stairs of the palace, although more modest in scale, are s similarly treated with stucco and are partlw adorned by frescos. To give an idea of this ornamentation I gave in Fig. 98 in Volume I a part of the decoration of the vault of this stair, that leads to the living apartments of the elector. Fig. 233 affords a plan of this stair and its great landing. En the same manner are adorned not merely the different stairs and vestibules, but also particularly the great galleries, that in imposing lengths accompany the entire facades of the wings of the palace, when they extend before the living rooms as cornecting passages.

Everywhere with these decorations the architectural main lines are emphasized as ground motives, the groins of the vaults in the galleries, where the side compartments intersect the tunnel vault. Thereby results a clearly visible rhythm, that has a t tranquilizing effect with all the richness of the ornaments. In the decoration itself prevails a finely drawn scroll work, alternating with many sorts of fantastic masks, and enclosing in beautiful rosettes. Between genii with all kinds of emblems in boldly framed panels, these frames membered by pearl beads and cymas. The larger surfaces as a rule are reserved for fresco paintings, that are mostly allegorical. Their clear and light colors contrast effectively with the white stucco, whose treatment is distinguished by refinement and sharpness. When one considers the extreme multitude of still existing decorations, then must he be astonished by the wealth of the flowing lightness of imagination. But also the purity of the style justly arouses surprise in the time of the beginning Barocco, when many Barocco elements are freely mingled, thus with these works in comparison with the contemporary Italian and with the overloaded bombast of the partly still earlier in Fontainebleau, they are almost classical.

The living apartments, that have remained even from the time of the elector Maximilian I, are chiefly grouped around the emperor's stairway. The great hall was 52 ft. wide and 118 ft. long, and indeed was entirely destroyed by Klenze's rebuilding, buta number of chambers remain substantially untouched. The walls were intended for tapestries, of which a great number are still untouched. The walls were intended for hangings, of which a great number are still possessed in Munich. The ceilings were composed of wooden panels, whose members with modest relief and sparing gilding serve as frames for the inserted oil paintings. Here also prevails the mode of treatment developed io Venice, and a master of the Venetian school is also indicated by the coloring of the paintings. The junction of wall and ceiling affords a great cavetto with a wide frieze covered by stucco ornaments. The architraves of the doors in bold Doric forms are composed of stucco marble. Likewise the fireplaces are treated, yet occur also those more magnificent with white marble and p precious sculptures. The very noble magnificence finally corr-

corresponds to what the art joinery of the time has added, whether carved tables or the no less stylishly treated leaves of the doors with beautifully moulded frames and fine intarsias. Even the ironwork on locks, hasps and hinges manifests the elevated state of the art industry of the time by the beautiful plated work with inlaid ornaments in gold.

One reads in the chambers mostly the dates 1612, and 1617. Actually when one compares the harmonious treatment of these rooms even in the least important things in their refinement, with the uninteresting parts built under Klenze, where before all the lack of all finer art work appears throughout, he must then admit, that we can learn very much from that time reviled as Barocco.

Of rooms belonging to the same epoch I mention only the colossal "Black hall"for the guard and the old castle chapel with its magnificent stuccos, but particularly the antiquarium with its excellent frescos in the style of antique mural decoration, a true model of a room for such a collection.

The Black hall is directly accessible from the fountain court by a stately stair, has very great dimensions, and on the vaulted ceiling are painted porticos on columns, at a colossal scale in perspective. The doorways and fireplaces of black marble, the floors are of white and red marble tiles. The chapel is a triple structure richly adorned by stucco reliefs, surrounded by three stories of galleries, which were intended for the masters and the different grades grades of courtiers. But that very particular beauty of the interior and decoration of the antiquarium, with the elevated platform at the upper end, while at the other the octagonal hall forms the termination. The long tunnel vault with its side compartments is adorned by decorative painting in the style of antique mural paintings. Carved chests are designed to receive the smaller art works and surround the walls, marble busts are placed in the window recesses. Another series of chambers from the time of the elector Ferdinand Maria already exhibits a more Barocco decoration and far greater magnificeuce, namely a greater covering with gold. Especiallw the so-called Papal chambers are distinguished by their splendor and luxuriance. But the Rococo also finds its representaticu in the so-called rich apartments of the time of

Charles VII. Whoever knows the costly and fortunately restored little palace theatre, can form an idea of the graceful charm of its rooms. Here the decoration is exclusively gold ornaments on white ground, corresponding to the style. The sleeping chamber with the colossal state bed arouses general astonishment; but the room for Japanese vases, whose walls are entirely ornamented by small porcelain vases on gilded consoles; further the chamber having the bold little pastel pictures in mostornamental gold frames; finally the chamber with embroidered silk tapestries of Chinese work, scences of the life are there represented on a black ground.

I have briefly touched upon only the most essential parts of the still magnificent entirety in spite of all destructions. If one seeks to restore the originals in imagination, he adds the ornament of the entirely painted facades, estimates the magnificence of the decoration, the abundance of precious objects and art treasures of every kind, which the proud building encloses, then he understands the amazement of contemporaries and of succeeding generations, that called the building the eighth wonder of the world (for example Pallavicino, p. 1);he also understands that Gustavus Adolphus should lament, that the palace could not be taken on rollers to Stockholm. But no less pertinent is that other saying of the great Swedish king, in which he calls Munich a golden saddle on a miserable horse.

With a work of devotion the elector Maximilian terminated his activity in building at Munich and at the same time the creations of this epoch. This is the column of S. Maria erected in 1638 as a result of a vow in consequence of the victorious battle on the White hill near Prague, on the Schrannen Place in honor of the protecting patroness of Bavaria (Fig. 234). A work of excellent proportions, powerful in forms and happy in elevation. On the angles of the marble balustrade are four bronxe lanterns, on the corners of the base are heavenly warriors in animated combat with dragons, serpents and similar monsters. On the crown of the pedestal is intermediate with the base of column, are little winged angels" heads of bronze with animated movement and beautiful outlines. Also the statue of the Madonna belongs to the best time. It was cast by H. Krumper; the monument was executed by P. Konig according to a drawing of Candid.

Nothing of the love of rich colors of the epoch on the facades

of houses seems to be preserved. Only on the meat market is a seen, indeed already from the late time of the 17 th century a dry and cheerful fresco decoration. Especially well painted are the gray painted trophies composed of a quarter of an ox, a killing hatchet and similar elements.

What may exist in the region of upper Bavaria, as in Wasserburg, Burghausen, Braunau, Laufen and other places in remains of that time, I cannot state. On the contrary a little painted house facade in Berchtesgaden struck me, not even of artistic worth, but characteristic of the cultured life of the epoch. Painted Corinthian columns enclose the corners; the windows in both stories are enclosed by cartouches and volutes executed in gray on gray, between which extend festoons of fruits, that are also stretched from one window to another. At the lower windows are ornamentally suspended trophies of hams, sausages, ducks, fishes and the like. On the window caps are humorous s scenes, where apes parody human acts, for example a dance, where the dancers and musicians are apes in men's costumes; a g great orchestra in which the players at the organ, the bass, clarinet and the other instruments are all apes; then a procession of Bacchus, where the god of wine on his chariot is drawn my apes; farther becow is the ape as a money changer; two apes are playing chess; finally at the middle are apes in costumes of elegant cavaliers hunting, in the foreground the hare placed by a whote pointer, in the background being stags and chamois on the mountain peaks, with the verse:- "The hare have you allowed to escape, then violence will be right." Such gay and original works cause the loss of many similar creations d to be doubly regretted.

In Mittenwald is seen on the principal street a richly painted facade in the wildest Barocco with twisted mouldings and the like; over the windows are vern awkward busts of the apostles, in the middle being the annunciation; all still very gay in color.--- Garmisch still possesses many painted facades; t that of the Hussar inn still shows, although restored, Renaissance motives in the angle columns, the architraves of the windows, their caps with antique medallions of emperors on blue grounds, flower wreaths and acanthus scrolls. From an apparent window of the upper story a hussar and another officer seem to

look; even this illusion trick is in the spirit of the Renaissance. All this is very gay and droll. Another house shows a painted facade from the middle of the last (18 th) centurw,entirely with the canopied Rococo scrolls; finally the facade of the dispensary in the forms of the beginning Empire style, decorous in gray on gray, with classical frets, vases, little handkerchiefs and the like. A proof of how long continued there the enjoyment of the painted ornamentation of houses.

Chapter XII. Austrian Provinces.

The previous consideration of the south German provinces has shown us, that the independent development of the Renaissance goes together with the general revival of intellectual life, and that in Germany this rises to a special stamp, where that revival is perfected, thus where the Reformation and the freer elevation of scientific and literary creation appears. The Protestant imperial cities and in competition with them the courts of princes devoted to the Reformation, of Baden, Wurtemberg, Saxony, Brandenburg and the Palatinate, are the zealous promoters of what we term the German Renaissance. On the contrary the Catholic court of the Wittelbachs is inferior to none in zeal for the culture of art, but it engeged in monumental creations not through promotion of the German Renaissance, but by the rigid introduction of a foreign art, the Italian, which had just as little connection with German life, as the Jesuit order introduced by the same princes. Under the papists of Germany at that time, who sought by all means to restore the supremacy of the Pope, appeared as if instinctively also the dependence on Roman art as a principle. Only bishop Julius of Würzburg makes an exception, since in so many buildings was employed the German Renaissance with full decision after attaining mature development. But as stated, he is a white raven, that cannot overthrow the general fact, that the German Renaissance with the other cultured life, is very intimately connected with the Reformation. We shall also recognize the same condition in north Germany.

In the Austrian provinces, of which we only take into consideration the cisleithian, we again meet with other and very peculiar conditions of culture, that have a very peculiar condition of the Renaissance as a result. The lands of the Austrian empire mark, blessed by every charm and wealth of nature, appear as frontier lands, as advance posts of German culture against the Slav-Magyar east, as transmitters od the highly developed civilization of Italy in the south. The German races in Austria, inferior to none of the other races in physical and intellectual abilities, received by the peculiar conditions of their geographical situation an enhancement of their national talents, that especially makes itself recognized as vivid imag-

imagination and an elastic sense of life. How this natural talent was expanded in the domain of art and particularly in the realm of music, and from Haydn and Mozart to Schubert created a world of most precious tone products is known to all. But also a joyful pleasure in the animated phenomena in the world, in the charm of pleasing forms is the direct consequence of those conditions. In constant contact with many different races, Slav, Magyar and Romanish, the German people there had many mixtures of foreign blood, not sufficiently strong to produce its own art, but sufficient to cause more rapid pulse beats, and until our days to give the German-Austrians a touch of youthful freshness. At the same timeresulted from the geographical location the twofold activity if giving and receiving, of rejection and of acceptance. On the east opposed to a people with a lower grade of culture, they were the bearers and distributors of European civilization, German education, whose palladium they were very often compelled to defend in hot combats against the hordes of the Orient. On the contrary at the southopposed to the anciently founded culture of Italy, they were called f first to accept and distribute it.

These conditions are already recognized in the mediaeval monuments of the land. With great power about the end of the Romanesque epoch, this style substantially as it had developed in the middle and southern provinces of Germany was adopted here and even in Hungary and Siebenbürgen was employed on splendid monuments. Certainly neither in the combinations of the interior, nor in the membering and grouping of the exterior, nor f finally the structural principles produced nothing new. In all these points Austria simply received that already expressed, to transfer it to a greater circle. But indeed here the joy c contained in the spirit of the people in the cheerful beauty produced a series of ornamental works of the first rank, such as the portals of S. Jak, Trebitsch and Tischnovitz, the colossal portal of S. Stephen at Vienna, the noble cloisters of Zwetl, Lilienfeld and Heiligenkreutz. But mesides this there already frequently penetrated from the south the art of Italy, as particularly shown by the lion portals of Bozen, Graz and Salzburg, the crypt of 100 columns at Gurk and others. This rich culture life must have attained its climax in the Gothic epoch, when the development of the citizen class, with us the

most powerful supporter of Gothic, had thus kept equal pace w with that in the rest of Germany. But just as we found in Bavaria, the development of the municipality in Austria after the 14 th centurw remained notably backward. Only in Bohemia under the art loving Charles IV did Gothic flourish with importance, and only on the cathedral S. Stephen in Vienna, this with its incomparable tower is a monument of the highest rank here testifying the the great strength of the life of the German citizen class. But these are exmeptions; otherwise the Gothic has no monument of the highest importance to show, in spite of many original creations.

Besides this splendid period of the middle ages, however important by intensity, the monumental art in Austria only strongly manifests itself in a second great period; in the time of the late Barocco style from the end of the 17 th century to the middle of the 18 th. After the Reformation was overthrown, indeed was exterminated,the clergy in Austria gave themselves up to that worldly pleasure, that now manifested itself in demanding the mighty plans of pompous abbeys; but with the pride of the prelates competed the pride of the aristocracy in erecting those palaces, which before all have impressed on Vienna and Prague their architectural expressions. One must say that in the pompous, often majestically arranged voluptuous buildings of that epoch with all means of riotous decoration, extended the victory over Protestantism with haughty selfconsciousness.

What lies between these two epochs, between the middle ages and the Barocco time, the actual period of our Renaissance, in spite of the many excellent creations, indeed isolated principal works of are artistic value, is yet scarcely to be brought into comparisou with the undertakings of other German provinces. If one fully compares the great extent and the wealth of these courtries, the high gift from four of their races of people, from antiquity pure sense for artistic creation and cheerful splendor of existence here served, then will on that with surprise and reluctance accept a fact, that so sharply contrasts with all this, and yet impresses itself on the investigator at every step. In fact in spite of so many isolated splendid creations, we must state that the Renaissance on this soil was transferred here more by the favor of the great, than as protected and cultivated by the entire people, showing itself as a creatio

nourished with its heart's blood.

This is the more remarkable, that in scarcely any German provi-ince the forms of the Renaissance passed into monumental use so early as just in Austria. We find them isolated here already at the end of the 5 th century, that otherwise scarcely occur elsewhere.in Germany. From 1497 dates the little portal with the arms of the family of Edelsperger in the Timasch house, also called Federlhofat Vienna. The magnificent portal of the artillery barracks in Wiener-Neustadt dates from 1524, the Jagellon chapel in the cathedral of Cracow from 1520, a Renaissance portal in the church at Klausenberg has the date 1528. All these monuments, even preceding in time the earliest in the rest of Germany, prove that the Renaissance of Italy had already e early passed into use in the most diverse places. How is it now to be explained, that this happy art still here just remained isolated, instead of penetrating the life as elsewhere and enriching it to the most complete expression?

This question allows itself to be answered only by the glance at the general conditions of history and culture. Although the centre of the current of German spirit was far removed, whose climax in Germany is formed by the Reformation, with all zeal as at the beginning. The beliefs of Luther found vivid sympathy, especially among the nobles anf in the cities, but soon among the country people everywhere in the archduchy of Austria, and already about 1512 P. Speratus, the author of the song, "Healing appears to us," - -- preached the new faith in the cathedral S. Stephen in Vienna. At the same time preached Turriano, as well as the two Cistercian monks, Jacob and Theobald, against the sale of indulgences and the worship of images. Ferdinnand I educated in Spain and was zealous against the new faith; the city councillor C. Tauber died in 1523 at the stake; other sacrifices followed; B. Hubmayer was burned in 1528, and his no less resolute wife was drowned in the Danube. But after his elevation as German emperor, Ferdinand became less strict; the constant danger from the Turks compelled him to seek among the states of the country contributions for the defence, and for these grants he must allow the free exercise of religion. Under his successor Maximilian II, whose indifference left still more freedom to Protestants, the work of the Reformation was so fully completed in Austria, that nearly the entire country

to Steiermark and Carinthia, even into Salzburg and Tyrol accepted the new faith. First with Rudolph II about 1578 arose t the Counterreformation, which was ended by the calaitous reign of Ferdinand II, who was educated with his cousin Maximilian of Bavaria By the Jesuits in Ingolstadt. Then commenced that degenerate era, which smothered for centuries the rich flowering of German intellectual life in Austria, and delivered the highly gifted people to the Roman foreign supremacy and the spirit destroying discipline of the Jesuits. In the delusion that only by intimate connection with the Church --- strengthening the power of their house, and fortify their rule over the loosely connected aggregate of the peoples, the Hapsburgs sacrificed the intellectual life aod the material prosperity of their people. At the head of detachments of dragoons the bishop's commisaries entered the separate villages to lead back the people by force into the bosom of the Church. The beginning was made in Carinthia,Steiermark and Krain; Bohemia and Austria followed. Protestant preachers were expelled, heretical books were burnt, Lutheran churches and parsonages were destroyed, even their cemeteries were devastated by vandals. Banishment and confiscation fell to those who did not flee. Thus the Catholic Church again recovered supremacy, but the flourishing provinces were desolated. From Bohemia alone went forth 36,000 families, 1088 of which were noble and knightly, with numerous artists, merchants and artisans, settling in Saxony, Brandenburg and other Protestant countries. The violence of this persecution before all testifies to the powerful impulse of the Reformatiou, which then all Austria had undertaken. If one considers the present condition of those provinces, he can scarcely be sufficiently surprised, how generally Protestantism was then generally extended. In 1543 was published an edict, which commanded that all printers and dealers who supplied heretical books, should be drowned, but the books were to be burned; there was already appointed a court for heretics, composed of 12 members of the university, at the head of which stood bishop John v. Revellis, for so quickly had the Reformation attained such force in Vienna and the rest of Austria, that there must be yielded to the Lutherans the church of the Minorites and the chapel of the house of delegates in the capital. Indeed in Carinthia in 1596 the Corpus Christi procession omitted

for 30 years was again held in church S. Veit, and aroused in the Protestant people a riot, from which the priests and the host could be saved with difficulty. Likewise it occurred in Villach in 1594 to the patriarch of Aquileja, when he sought to establish Catholicism again. There the city parish church was in the hands of the Protestants, but they even had two churches in Klagenfurt. The Reformation had at least for a generation extended without restriction in the Austrian provinces, and there was certainly no lack of intellectual activity, even if no equal artistic development accompanied it. But indeed the commotions that accompanied the powerful encroachments on the religious life, and that for a long time even caused the ruin of prosperity, appear to have sppressed the p peace, means and harmony for architectural creations. Let us not forget that aside from isolated attempts, the Renaissance in the German dominions begins its climax about after the sixties and seventies of the 16 th century. But this was about the turning point, when in Austria the Church and the power of the state commenced its war for the extirpation of Protestantism. Thus indeed all germs of peaceful culture must long be crushed.

But in a scarcely lesser degree do also the political conditions seem to have prevented a richer life of culture, so that in spite of the art love of emperors like Maximilian I, Ferdinand I and Rudolph II, no permanent development occurred. Let us realize with emperor Ferdinand's death a dreary epoch for Austria had scarcely reached its end. A long series of battles against foreign enemies and revolted subjects, feuds between robber knights, decades of the wildest power of might, had devastated and plundered the land. The cultivation of the soil w was destroyed, commerce and travel ruined, the cities were without power and prosperity, hundreds of houses lay in ruins, many churches had vanished in flames, the inhabitants of the country had become savages. With the accession of Maximilian I the provinces gradually rose from the existing misery, but the power of the citizen class could not combine during the entire epoch in such powerful city communities as the southern, middle and northern Germany could exhibit in numerous free imperial cities. But the cities after the Gothic epomh

in Germany were chief centres of art life. They so remain as we have seen, also in the epoch of the Renaissance, yet so that besides them the new seats of the princes developed an independent prosperity. Mean while these derivéd their artistic nutriment again from the citizen classas of the cities, in which all cultured life then found its centre. The art loving monarchs of the Hapsburg family early called masters of the Renaissance from Nuremberg and Augsburg into their service. Maximilian I needed for his literary and artistic undertakings the activity of a Dürer, Burgkmair and others. For his tomb in Innsbruck, whose principal idea is based entirely on those of the Renaissance, he employed not merely a master like P. Vischer, but also artists of Augsburg and Innsbruck. But where in this first time buildings were to be erected in the new style, one must almost exclusively be contented with Italians. The portals with which Ferdinand I decorated his arsenal in Vienna in 1524, betray the hands of Italian stonecutters. The same is the case with the magnificent gateway of the Salvator Chapel probably erected in 1515. In Cracow was already mentioned in 1512 a master Francisco from Italy, who was employed in the rebuilding of the castle, but already in 1530 an Italian, Bartholomeo from Florence, who built the Jagellon chapel at the cathedral there and in 1536 rebuilt the burned castle. An entire family of architects from Italy we find under Ferdinand I in Vienna and Prague; in 1532 Jacopo de Spazio, in 1542 Anthoni de Spazio, were engaged in rebuilding the castli in Neustadt, and Hans de Spazio with Zoan Maria thus by the name a Venetian) were busied under Paolo della Stella on the Hradschin at Prague. Also in 1568 an Italian Continelli is mentioned as court architect to Maximilian II.

Each series od Italian architects may then be shown in Germany only with the Bavarian dukes. As there may also be established here the predominance of foreign influence, that must suppress the development of an independent German Renaissance. " That Ferdinand I did not lack love for the understanding of a art is proved already alone by the incomparable building of the Belvedere in Prague. He left a proof of his understanding of architecture, when on his journey to Frankfort in 1563 he visited the new fortress of Plassenburg, and showed to the

margrave George Frederic some defects in the works commenced, that even escaped the architect himself. But especially he showed the love for the antique coins then prevailing, an important collection of which he had planned. Of the art loveof his son of the same name, who made Philippine Welser his wife in 1 57, evidence is given by the remains in P. Ambras and even more by the treasures of the Ambras collection in Vienna. In general the art sense of the Hapsburg princes was restricted to the confirmation of a tendency to collect, and to this first are due the precious treasures of old and new art, that even now makes Vienna one of the richest sources for artistic studies. But this esthetic disposition, however highly it must be estimated, was not sufficiently energetic to create monumental works of higher importance in greater numbers. The problems that the unquiet times placed directly before these monarchs were too complex in nature, to allow leisure and harmony for artistic creations to exist. The endeavor to strengthen and increase the power of their house, the acquisition and securing of Hungary, the constant danger of Turkish invasion, the difficulties presented by the handling of German imperial conditions, and these were increased by the pernicious hostility to the matter of the Reformation, whose promotion alone would have given the Hapsburgs invincible power and thereby the victorious control of all conditions, and these together must have been prejudicial to the Austrian culture of life. The last Hapsburg of this epoch, the equally unfortunate Rudolph II by disposition and education, sought by neglecting his duties as ruler to obtain freedom for the sort of private hobbies, and the best point in his otherwise so gloomy life is without question his love for the arts. But also in him was expressed less by the production of monumental creations, than by the collection of costly paintings, statues, jewels, ornamental objects, mosaics and curiosities. Only recently have we obtained from documents a view of the vivacity and extent of these hobbies. Rudolph had for his time collected the considerable number of 413 paintings, a great portion of the masterpieces, which now form the basis of the Belvedere gallery. He had agents in Italy and Spain, who arranged for him the purchases of art works. Not superficial must have been his love of art, for otherwise he

would not have sought with such zeal Dürer's works everywhere, of which he knew how to procure a number of the most important. Besides he gathered sculptures in marble and bronze, antique as well as imitations, rough and cut precious stones, inlaid table tops and pietra dura and overseas curiosities of all kinds. Also he knew how to attract and to employ artists, but in spite of all this, he never came to the development of a monumental art, a national German Renaissance..

If we survey the architectural works, which the Renaissance produced during the long duration of this epoch in the wide extent of the Austrian provinces, we find almost merely the buildings of princes and the castles of the high nobility, but these are also so scattered over the country, that they do not give the impression of an intensive native school, but rather of a sporadic activity of foreign artists. I alian forms both in the composition of the whole, as in the treatment of the details, predominate here during the entire epoch. The irregularity in the plans of northern buildings recedes; the towers and winding stairs are almost entirely omitted in favor of simpler and clearer forms of plans. Likewise the bay windows, the high roofs with their ornamental gables, the pride of the German Renaissance, play no prominent part here. It is therefore conceivable also, that in the architectural works that naive mixture of Gothic elements with Renaissance motives, with which the ew stwle appears almost everywhere in Germany, here almost never occurs. An exception is only occasionally made or smaller works as on a folding altar in the church at Soding. in Steiermark. On the contrary direct Italian influence is everywhere, so that particularly the courts are furnished with arcade passages with a preference for eastern ways, whether on piers or columns. With these is connected , that the wooden construction favored almost everywhere in Germany almost entirely yields to the Italian stone construction, with the exception of mountain regions, that adhere to their locally developed wooden construction. Especially characteristic is it still, that the geometrical ornament which transfers the motives of leather and locksmith's work to stone, one of the most developed and permanent forms of the perfected German Renaissance, is scarcely found in Austria. On the contrarw the Italian influence

is strengthened for the long time by an extremely noble treatment of the ornament, of which I give some examples in Figs. 258 - 238.

Of the cirty buildings are first to be separated the so-called houses, i.e. the buildings erected for the assemblies of the nobles, for they owe their origon to the privileged class, and bear the same artistic stamp, i.e. the Italian. What otherwise occur in the cities of Austria in citizen's buildings, a are small or of no importance. The later survey will show how unimportant is the series of citizens' dwellings from this epoch. Of city halls or other works of city secular architecture it appears nothing exists in even the mightiest and wealthiest cities of the empire. Well may the artistic decoration have been principally limited to the fresco ornamentation of facades or at least to sgraffito. But also very few traces of them remain. On the contrary one finds in the entire country, particularly in the archduchy of Austria, Tyrol and Salzburg as in Carinthia and steiermark, there are still many creations in the arts of locksmiths and smiths, which nowhere produced nobler works than just here. We give by anticipation some examples, which will later be followed by others; Fig. 239 for the railing of the fountain on the Franz-Josef quay in Salzburg; Fig240 is a memorial cross from the cemetery of S. Sebastian there; Fig. 241 is a house beel from the postal inn in Hallstadt:- for evidence that this endeavor for artistic clarity of form extended to all domains of life and even to everyday needs.

Somewhat more graceful is it in Bohemia and Moravia. Here was already produced a high bloom of culture in the second half of the 14 th centurw under the rule of Charles IV. By the Hussite war much was indeed destroyed, but the Protestant spirit had spread so powerfully in the land, that it produced a high intellectual culture. To the same circumstance is it to be attributed, that the country exhibits a greater abundance of monuments of citizens' architecture, also from this epoch, and t that the artistic character thereof, aside from certain Italian works of the early period, exhibits more independence and much harmony with the German architecture. We have to discuss this more fully by a separate examination of the different provinces.

Archduchy of Austria.

The poverty of such a great city as Vienna in monuments of the Renaissance will always arouse anew the surprise of investigators. We have to do with a city, that already in the middle ages could boast of a splendid prosperity. Yet the basis of this prosperity of Vienna consisted less in the independent promotion of art and industry than far more in the animated transmitted and intermediate commerce, which the favorable location of the city caused. Placed on the frontier of the German country, Vienna was the most important place for exchange between the West and the East, and at the same time by its connections with Italy it became an emporium for the traffic with the South and the Levant. What wealth the city had acquired in the 15 th centurw, we recognize now by the animated statements of Aeneas Silvius. He praises not only the splendid churches, but also the stately houses of the citizens with their painted facades, the broad courts and the magnificent house equipment. Especially pleasing to him as tokens of luxury, were the glass panes in the windows, and the beautiful iron fixtures of the doors. Of all this scarcely a trace exists. And yet already in the early middle ages the city passed through an independent artistic development. The oldest parts of S. Stephen and the nucleus of S. Michael's church show, even if not a grand, yet a refined treatment of the Renaissance style. In the Gothic epoch were added thereto richer works of church luxurw, but first with S. Stephen's cathedral architecture rose here to one of the great master creations of the time.

And thus more strikingly on the other hand appears the poverty of the Renaissance. Indeed these were times that also for Vienna bore within them agitations and dangers of many kinds. After the death of Maximilian I, the city vigorously participated in the revolt against the government of his successor; yet the rebellion already in 1522 was suppressed by the arrest and beheading of the ringleaders. But just afterwards the inclination to the Reformation led to those persecutions and burnings of heretics, already mentioned above. On the other hand were repeatedly threatened invasions by the Turks, attracted to Hungary in 1529 by Zabolya's treason, overrunning Austria and Steiermark, but they were repelled by the heroic courage of the small garrison of Vienna. The brave inhabitants had then destroyed their suburbs themselves, and with these timbers

had fortified the bastions. The new danger from the Turks in 1532 was indeed juickly defeated by the palgrave Frederic; but in 1541 pestilence carried off a third of the citizens. At the same time was increased the war against the adherents of the Reformation, indeed in 1551 were the first Jesuits invited to Vienna in order to oppose the movement more impressively. At the same time was issued the philanthropic decree, that for identification the Jews must wear a yellow cloth lapel on the left breast of the outer garment. A few years laterit was sought to expel them entirely, however without fully succeeding. Milder times came first after 1556; but soon afterward by Suleiman was threatened a new invasion od Turks, greater than before, retarded by Zriny's heroic death, and defeated by the commander's fall before Szigeth. Finally in 1570 was a repeated occurrence of the pestilence, and again in 1596 is recorded a threatened Turkish invasion. But all these dangers and agitations are still insufficient to explain the lack of monuments of that epoch. The last Turkish siege in the year 1683 may well have destroyed much that was valuable in the suburbs; namely the houses and gardens of the nobles, of which Merian has left us views, were then destroyed; but in the inner city so little is preserved, must be explained by the great activity in building, which began to transform all Vienna after the end of the 17 th century.

The first occurrence of the Renaissance must probably be recognized in the extremely elegant portal of the Salvator chapel. The origin of it is connected with the brief of Pope Leo X on June 10, 1515, which decrees that the chapel of the city hall shall in future bear the name of S. Salvator. This gave the city council permission to have struck the first Salvator medals, and probably also for the erection of the portal, which not only in its compositionbut also in its execution indicates the hand of an artist from upper Italy. The portal (Fig. 242) is enclosed by richly decorated pilasters before which project columns with freely treated Composite capitals, the shafts a very greatly diminished diameter near the bases, partly fluted and partly covered by warlike emblems, entirely in the style of the early Renaissance of upper Italy. Extremely elegant are the sphynx figures ending in acanthus scrolls on the frieze, the dentils, pearl beads, leaf cymas of the main cornice and

of other members. The cap forms a semicircle with coffered soffit, within it appearing the half figures of Christ and the Madonna in high relief, while on the angles are two smaller forms of warriors, me ifestly recalling the founders of the chapel, and brother knights Otto and Haymo. The whole in its elegance breathes the spirit of the true early Italian Renaissance.

Further several tombs are to be placed here. First in S. Stephen at the west end of the northern side aisle is the epitaph of Dr. John Cuspis (d. 1529) with his two wives, made of red marble in very plain and dry Renaissance form, the niche with the busts enclosed by pilasters, the arch filled by a shell, in the lower panel kneel the persons in a portico divided by little Doric columns. Richer and larger in the north transept is the epitaph of the canon and former chaplain of emperor Maximilian I, nicolas Engelhardt (d. 1559), this being also in t the ornamental style of the early Renaissance. A chief monument is the great sculpture of 1540, which is placed on the exterior of the south side of the choir, in the middle being Maria and Christ,surrounded by reliefs representing the seven sorrows of Maria. Enclosed by very elegant pilasters with Corinthian capitals, the surfaces between the figures being filled by beautiful foliage with the lightest flow, with playing genii, fantastic dragons etc. All is still decidedly in the character of the early Renaissance, refined and elegant. Here is recognized the hand of an excellent master, but on the contrary the enclosing pilasters, that enclose the ten representations of the Passion at the southeast angle of the little choir addition, show very slight understanding of the new forms, wonderfully and primitively treated, in singular contrast to the great refinement and animation of the figure scenes, which betray a master equal to Adam Kraft. A renaissance tomb of 1524 is then seen in the church of the Teutonic order, and a very elegant one in church S. Michael. It is the great red marble epitaph of George v-Lichtenstein attached to the southwest pier of the transverse aisle, enclosed by finely decorated Corinthian pilasters, likewise in the spirit of the early Renaissance. How the same motive a short time later was already made dry a and tasteless is recognized in the same church on the tomb of 1561 in the northern side choir.

The citizens' houses of the time probably received their artistic decoration chiefly by frescos, and after the complete disappearance --- for not a vestige of these now exists --- the facades are without any interest. Indeed here and there occurs a bay window, but a,so without any characteristic treatment. More important is probably the architecture of the courts, whose stately size alreadw impressed Aeneas Silvius. These great courts are often arranged beside each other, so that from this originate passages from one street to another, and belong to the peculiarities of the inner city. But with an architectural stamp but one remains in the city, the house at No. 14 Graben. (Fig. 243). In a stately arrangement this is surrounded on three sides by arcades (in the court), which beside the ground story comprise the three upper stories. The work is not exactly particularly refined, but is bold and full of character in the developed forms of the Renaissance, as they came into use about the middle of the 16 th centurw. In the ground story the arches rest on Tuscan columns, and above follow dimiuished piers ,ike steles, and then Ionic colunms with the high necks of the Renaissance period, with variously twisted shafts; finally in the uppermost story are Corinthian columns alternating with banded columns with shafts fluted below; all supports in connection with the low stories are of very short proportions. The cross vaults of the arcades rest on consoles in the walls; the balustrades of the separate rows of arcades are closed and furnished with a border moulding. Two winding stairs, a subordinate one at the left of the main stair at the right are placed in the front corners of the court. The principal stair is visible in our Fig. .od receives a suitable subdivision by pilasters, that in a peculiar way are connected with consoles and then has ornamental Gothic tracery balustrades. The plan of this stair is broad and stately, the newel exhibits mediaeval forms in its mouldings; but especially beautiful in effect is the new work of intersecting rounds, which is adorned by rosettes and little heads, covering the entire underside of the winding stair. It is the same treatment as on the beautiful stair in the old castle at Stuttgart. The upper termination of the stair is formed here as there by an elegant star vault. But how simply these houses formed their street facades, and

how much they calculated on color decoration is also seen here, since even the portal itself shows the greatest simplicity.

How these court designs were later transformed into tastelessness, is recognized among others in the house No. 6 Bauernmarkt, where the depressed arcades of the court rest on Tuscan columns in all stories. The house indeed bears the late date of 1662.

Almost as unimportant is what the Renaissance has left or the imperial castle. The extensive buildings form a conglomerate from very different times. Originally built by Leopold the Glorious, it was devastated in 1275 by fire, but under Albert I it was again restored by a master M. Bushperger from Osnabrück. A chapel was built in 1298, but that now existing, Frederic IV caused to be erected in 1449. More extensive alterations appear to have occurred under Ferdinand I. The nucleus of the building consists of three wings, that enclose a nearly square Swiss court. The old condition is recognized on the plan of the city drawn in 5 7 by B. Wolmuet, and on the view by H. S. Lantensack dating from 1552, on which is seen the portal erected in the same year with the name and titles of Ferdinand. The arched passage of this portal contains the only remnant of the artistic decoration of that time. Its flat mirror vault with the striking subdivision is covered by handsome frescos. The blue principal panels contain arms between gold ornaments; with these alternate white panels with many colored arabesquesin the fantastic style of the luxuriantly developed Renaissance, not exactly of special refinement, but full of life and harmonious effect. The horizontal surface is adorned by the Austrian arms on a blue ground. Painted bronze hermes placed in gray panels at the four corners, appear to represent the middle panel. The name of the painter, who has even portrayed himself there, is B. Porti. This is all that is preserved here from the Renaissance. The so-called Stallburg (stable) built in 1559 for Maximilian II shows nothing remarkable.

Likewise in the house from the assembly remains not much of that time. The decoration of the great hall dates from the later time. Yet one sees in the room now serving as sacristy of the chapel a tolerably simple portal of red marble with the u use of gilding, that on its frieze bears the date 1571. Tuscan columns enclose it; remarkable on the attic is the relief of

two knights, who ride against each other to extend their hands; beside it in the side panels of quatrefoil shap are dragons' heads ending in small ornaments. More magnificent are the unfortuately recently painted in oil colors, great portal of oak strikingly executed with inlaid work, from the same year, which is found in the library hall. Two hermes alternating with two caryatids subdivide the lower portion, to which corresponds an upper cap less luxuriantly treated. How very common it further during the entire epoch, to introduce Italian artists, is seen because when the city was newly fortified in 1542-61 and was surrounded by bastions, besides the German architects H. Schallontzer, chief architect of the century, A Hisschvogel and B. Wohlmuet, also were employed the Italians Francesco de Pocc from Milan and D. Illalio from Carinthia.

A showpiece of Italian Renaissance is possessed by Wiener-Neustadt in the main portal of the present artillery barracks, according to the fine Latin inscription built in 1524 by Ferdinand I as an arsenal. The portal occupies the middle of the east wing on the otherwise unpretentious building, opposite the old castle, whose chapel is a rich work of the late Gothic time. The Renaissance has here tried its best in contrast to the middle ages and has produced a little masterpiece. Elegant enclosing pilasters with antique emperor's heads in medallions form the border. The capitals are free Corinthian with acanthus, griffins and genii, and belong to the best of the Renaissance. The soffit of the arch exhibits little angels' heads in flat coffers. In the spandrels of the arch beautiful busts form the filling, a male and a female, enclosed within wreaths by floating bands. Above is a crowning tympanum with the great and richly painted arms, that are guarded by two griffins. The composition of the whole, the fine execution, the elegance of the architeltural members, all testifies for an Italian master. At the rear of the barrack is a smaller portal of the same time with a similar inscription, simpler in design and decoration. On the entablature two rather stiff genii hold the likewise painted arms.

In the other portions of the archduchy according to all appearance a pair of castles are the best from this epoch First castle Schalaburg near Molk, erected between 1530 - 1601, chiefly under John William, knight of Losenstein. Since this is

published by the drawings of the Wiener Bauhütte, I can restrict myself to some indications. The oldest parts appear to extend back into the 13 th or even the 12 th centuries. The artistic nucleus of the plan however is the court with its magnificent arcades, to which I give a view in Fig. 244 from a photograph with the aid of these illustrations. On three sides the court is surrounded by an arcade on columns, above being a gallery on piers in the second story, to which lead up two stairs enclosed by ornamenta, iron railings. Here prevails the highest richness of decoration; the columns consist of red marble; the stylobate of the upper piers is adorned by reliefs representing the deeds of Hercules in ornamental niches, to these are added hermes figurescovering the suffaces of the pilasters; further on the spandrels of the arcades are the arms of the Losenstein family and of their relatives, and finally rumerous portrait busts are on the upper frieze. The internal wall of the gallery is adorned by great medallions of Roman emperors. Wonderfullw almost in the character of mediaeval Romanesque b buildings are the little Gothic half columns before the pilasters of the upper tympanum, as well as the composition is anything but correct, but rather appears very capricious. If one must recognize in this indeed the work of a native artist, then on the contrary the nobly ornamental reliefs, which cover the side surfacesof the upper piers exhibit Italian charm with the richest gift of invention. It is even more remarkable that these precious reliefs are all of terra cotta. The examples that I gave from the drawings of the Wiener Bauhüttein Figs. 235-238 exhibit a treatment of the ornament that betrays Italian art, indeed that appears undoubted that the models of this decoration, unknown in all southern Germany, refer to upper Italy. T There prevails in them that stylish treatment of foliage ornament, which in Germany was very soon supplanted by a linear play of forms. Besides there occur here surface decorations c carved in wood, that consist of light drawing on slightly sunk grounds. Of these we add in Figs. 245 and 246 the drawings to which we we owe these to give a fine representation of the tasteful richness of the whole.

Very grand then appears the Rosenburg located not far from Eggenburg, erected in 1593 by S. Grabner at Rosenburg and Potten brunn. According to the illustrations it is an important

and substantially still mediaeval design, picturesquely arranged on a steep rocky summit, but adorned by a Renaissance court and Italian loggias. Besides the castle proper the mighty outer walls enclose a gently ascending court 123 paces long by 60 paces wide, now by its name of "tourney place" still introducing the former purpose. Arcades surround it. Walls and piers were painted, at the side next the castle the place is enclosed by a rather low wall and 14 niches, in which were placed statues of heros in Roman history. A triumphal arch ornamented by pyramids and lions leads to the bridge over the inner moat of the castle, and to the castle itself, which is entered through a massive gate tower with two ornamental galleries. One now reaches the first court, on the left being the great hall, at the rear on the right is a great tower. Between this and the also square building lying behind it extends a moat. Over the drawbridge one enters this part of the castle, that was built in 1614 by the owner at the time, Vincent Muthinger v. Gumpendorf. Here is first a beautiful flight of steps of wide ashlars; around the outer court were placed under the cornice, statues of terra cotta, of which some are wanting. As for the numerous rooms, they are mostly decorated very simply. Remarkable however is the wooden paneling on the ceiling of the state hall, the colored glazed painting of some rooms, as well as the rich stucco ceilings and the ornamental stoves. The chapel from the time of Grabner still has Gothic reminiscences of this great fortress, uninhabited for more than a half century and left to ruin, but recently restored according to the style by the present possessor.

Not far from there lies the castle of Göllersdorf surrounded by moats, built about 1545-1596, unfortunately greatly injured by neglect and partly modernized. The main building with the arms of the count of Suchheim and the date 1551 is a likewise tasteless and paltry composition. In the chapel, a structure from the end of the 15 th century, are masterly wooden paneling and stalls (1611). In the second story next the court is an open gallery, indeed built with depressed pointed arches, but o otherwise entirely in the character of the Renaissance. In the tower room is a very beautiful fireplace with many figures and the date 1615. The spiral stair is very noteworthy and leads to the attic.floor, and certainly does not have its like in the

entire country. On the underside are placed relief ornaments of all kinds, animals, hunting scenes,busts etc., aod the date 1555. A very beautiful Renaissance building of 1650 is the castle of Steinitz near Eggenburg, unfortunately already very ruinous. The great hall in the third story is floored with marble tiles and has a splendid stucco caeling. Then the castle of Ebreichsdorf northeast of Wiener Neustadt, a former fortress in the water, built square with a great tower at one corner, unfortunately much restored; very interesting is a series of arms over the arches of the ground story of the side of the court of abouh 1560. In the country there standr a monument c crowning the vaulted mound in whose vaults is found the hereditary tomb of the family of Beck v. Leopoldsdorf. The monument is in the style of the purest Renaissance and is decorated by many heraldic arms, and belongs in the last years of the 16 th century. In Gamingare counted in the still existing parts of the former Carthusian monastery, the prelature with the magnificent library hall, further the second cloister court with the open galleries, finally and indeed particularly the noble church portal yet in good Renaissance. It originated in 1609 under prior Hilarion. In Klosterneuburg is the older monastery building, a structure from the end of the 16 th century, but especially the priests passage is very worth consideration as a work of the Renaissance.

Another building likewise represented as important is finally the castle of Michelstätten. It dates from the time abort 1600 and by its fine forms belongs to the last years of the beautiful Renaissance. Before all it becomes noteworthy because while then the feudal primary owner of the ground restricted the defensive works of the recently established country seats to a minimum, but the contrary was followed on this building. Defended externally, gloomy and arranged without decoratio, the castle contained internally a double row of vaulted arcades resting on columns, whereby open porticos, galleries, spacious vestibules and communications became possible. In plan the building formed a polygon of 16 sides, that on the exterior shows only defensive walls with little windows and buttresses at the angles; the roof has but one slope, and this is toward the interior, thus not being visible from the outside. In the middle of the court is a great and magnificent Renaissance

fountain, the lower basin hexagonal, the upper round in the f form of a shell. The whole adorned by genii spouting water, m masks, trophies and festoons of flowers. Whether anything remains of the castle of Windhag represented in several views by Merian, of Pragthal and Zeilern in lower Austria, I am unable to say.

Very remarkable is the parish church in Waldhauten, a village in upper Austria on the Salqweg. Here at the beginning of the 17 th century a master Job Eder, who has perpetuated himself by the date of 1612 on the monument, built a thre aisled church still entirely in the style of the late Gothic, but added the singers' gallery with its parapet, the tabernacle as well as the main portal (dated 1610) in elegant Renaissance forms, that is still moderate in the use of Barocco elements, and is particularly distinguished by a rich linear decoration of the surfaces. As frequently occurs in the German Renaissance, also h here and indeed in a later epoch still --- the construction of the Gothic peacefully proceeds beside the motives of the Renaissance.

A stately and richly executed Renaissance tomb is found in the the church at Pybra in lower Austria. It represents on a wider than high mural tablet of red marble the knight Christopher v. Greiss (d. 1576) and his wife and numerous children kneeling before the crucifix. An arch on Tuscan columns encloses the principal scene, while in three arched panels kneel the brothers of the deceased separately. The lower panel contains the ornamentally treated arms, an upper one like an attic has the inscription tablet surrounded by handsome cartouche w work. The border pilesters enclose the whole by elegantly adorned leaf ornament in the sense of the early Renaissance.

Of citizens' houses is a great lack everywhere, also in the other cities of the archduchy. It is characteristic for example, that Linz, the finely located capital of upper Austria, has no trace of Renaissance buildings . Only the flourishing of art industry of this epoch, that also existed here, is proved by some remains of painted faience stoves in the museum of this city. Several interesting tiles with reliefs of Bible stories in rich polychromy still show the forms of the early Renaissance, and thus must belong to the middle of the 16 th century.

A larger and magnificently painted stove, entirely preserved, that came from Wildshut, belongs to the close of this epoch. Blue, white and yellow are the prevailing tones; yellow and white festoons of fruits enclose the panels with the equestrian statues of the seven electors, the emperor Leopold and the count v. Staremberg. At the angles Roman soldiers as hermes form the terminations.

To the most ancient and most attractive cities of the country belongs Steier. But although a Gothic full of character appears here not merely in church but even in secular buildings, the Renaissance is again almost void. Only the granary with i its sgraffito facade is an original building from the end of the epoch (1612). We give in Fig. 247 after the drawings of t the Wiener Bauhütte the simple and yet charmingly treated facade, that obtains by the double gable a marked appearance. The character o: the sgraffitos, that in a correct cioception of the problem are limited to mere enclosures of the openings, w will be clearly illustrated in Fig. 248.

Most vestiges of the Renaissance seem to be contained in the region north of the Danube, which borders on Bohemia and Moravia, namely the quarter below the Manhardsberg, where also belong the Rosenburg and the castle of Göllersdorf. Here is also ferst to be mentioned a properly German Renaissance. En Znaim the city hall exhibits a Renaissance form, Krems a private house with ornamental polygonal bay windows, on which are reliefs of scenes with soldiers, is much praised. But particularly attractive appears Eggenburg, a small and very interesting little city with a church, partly Romanesque and partly Gothic, --- and with a completely preserved fortification of the city from the 16 th century. Remarkable before all is the so-called painted house covered by brown sgraffito drawings on the entire external side. We find scenes from Biblical history with colossal figures, some mythological representations and instead of moulded bands are bands with inscriptions of partly religious and partly gayer signoficance. As the time of execution is given May of 1547 on the band. The house even shows in the gateway arch, window architraves and doorways the character of the Renaissance, the lower rooms are stumpy pointed vaults, partly partly with a round arched arcade next the court. The bay win-

window still has the character of late Gothic.

Steiermark and Carinthia.

Also in Steiermark was the Renaissance introduced by the art love of the princes and nobles; but likewise here it substantially remained the product of foreign artists. The more important buildings in the country indeed appear of Italian origin. The artistic development contributed to a special promotion, so that the capital of the region was the seat of an independent side line of princes. Under archduke Charles II the Renaissance began to develop; also archduke Ernest and at the end of the epoch archduke Ferdinand, later German emperor as Ferdinand II, participated in the artistic creations.

Meanwhile the most independent and most important that the land produced in this epoch were the creations in the minor arts and art industries. First are to be emphasized the works of potters, several of which offer important evidence in the magnificent stoves of the castles. Thus in the fortress at Graz, in the castles of Murau, Regensburg, Hollenegg and Schrattenberg. But before all Steiermark was distinguished from ancient times by its iron industry; that in the middle ages and even more in the epoch of the Renaissance led to a truly artistic development of locksmith's and smith's worm. Even now is found in the entire region , not merely in cities, but also in the plain peasants' houses numerous remains of these works full of character. Although these beautiful works extend over the adjoining regions of Salzburg, Tyrol and Austria. An excellent example is presented by the well represented in Fig. 249 in Brück on the Mur. In spite of the late date of 1626 it equals in technical execution and stylish treatment the works od the best time. There is read on it the verse:-

"I, Hans Prasser
Prefer to drink wine than water.
If I drank water rather than wine,
I might be a richer Prasser."

With this humorous saying, the artistic master probably desired to perpetuate his name.

With this flourishing art industry is also contrasted here in a striking manner the poverty of the architectural productions. Only the provincial capital Graz appears to be characterized by imposing Renaissance works. The most important and in

itself very imposing building is the house of the assembly, by which name in Austria is designated the building erected for the representatives of the province. But this monument so decidedly bears the stamp of Italian art, that it must be termed the work of a foreign master, indeed from upper Italy. The very extended facade, above whose roof rises an unimportant bell t tower, is opened in the ground story by a series of openings like gateways, that were indeed intended for shops. The two principal stories have coupled arched windows enclosed in pairs by antique entablature and cornice. This is entirely in the character of the palaces of Venice and Verona. Over the main portal is formed a triple enclosed group, that in the second story again in the Venetian way is connected with a balcony resting on bold consoles. The upper story has small mezzanine windows. Otherwise the facade is not subdivided, the surfaces are plastered but indeed were originally painted. The principal portal is enclosed by strongly diminished and fluted Tuscan pilasters, is crowned by a bold cornice with consoles, and shows in the spandrels the heraldic animal of Steiermark, the fire-breathing panther. The facade as well as the entire nucleus of the building is executed in the character of the Italian high Renaissance, noble and clear, just as free from the sportive decoration of the early time as from the degenerate forms of the Barocco. Only on the second and somewhat simpler arched portal at the left southern side is seen a broken gable as a cap. A second addition dated 1644 contains a magnificent portal in boldly developed forms flanked by niches with statues a animated by mannerism. Magnificent fittings and knocker on the door, as well as finely designed gratings in the windows evidence the skill of the artistic locksmith and smith. On the frieze above the portal are placed the arms of five noble Styrian families.

But the chief part of the entire building is the great court with its nobly treated porticos on piers, a view of which is given in Fig. 250. Through a great corridor and tunnel vault with side compartments on Doric pilasters one passes into the court, that forms a great rectangle enclosed by 10 arches on the eastern front and 5 on the northern end. In the northwest angle is placed the flight of steps, that ascends to a rampant arcade to the main story. The west wing is a brilliant Barocco

stucture containing the assembly hall. In the reentrant angle at the stair lies the chapel, likewise a later domed building. Finally the south wing is a modern addition without character. By the arcades executed in a simple and noble Doric style of the Italian high Renaissance, the court acquires the impression of distinguished solidity, that is enhanced by the execution in excellent ashlar masonry. The waterspouts with their supporting rods are artistically executed (Fig. 251). Also the weathercock of the clock tower with the fire-breathing panther exhibits a treatment full of character. The main stair to the front building leads in the eastern wing in a straight broken flight to the upper story, where it ends at a strikingly treated arched portal. All this is executed in the spirit of Italian art.

The so-called knights' hall, that extends in the west wing beside the assembly hall, is without architectural importance. From the front court a vaulted passage leads to the western side into a simpler side court, whose rectangular windows however exhibit architraves in the forms of the nobler high Renaissance. From thence one passes to the rear of the building t through a simpler but also characteristically treated arched portal. The main court receives a special decoration by the m magnificent draw well, one of the richest and most original metal works of the Renaissance, constructed entirely of bronze. With five little ornamented colunms, that pass into a magnificently ornamented superstructure. Scrolls and flowers are combined with figures in it with a charming effect (Fig. 252). Near the well a tablet recalls that the great Kepler lived here from 1594-1600.

If one mentions the now destroyed parts of the citadel and the mausoleum of the emperor Ferdinand II, scarcely belonging to this epoch, an Italian domed structure in Barocco forms,all most worthy of mention in Graz is exhausted. Likewise here are found the same architectural tendencies, that are common to nearly all cities of Austria; a striking poverty , so far as the middle ages or renaissance comes in question; first in the later Barocco and Rococo was a richer development. Thus there do not fail here stately buildings like palaces in the Italian Barocco style. In the earlier epoch men would be aided by painting the facades. A flowingly treated facade, indeed only from

the 18 th century is still seen in the Herres alley obliquely opposite the house od assembly. Frequently occur polygonal bay windows at the angles, though without architectural treatment. Beside the house of assembly a facade shows a plain Renaissance portal full of character. The court of this house to which one passes through a vauted corridor, has in three stories arcades of depressed proportions on simple Tuscan columns. Frequently are found and especially in Bürger alley similarly treated courts; but all this is of small importance.

Farther south the cities lose character and become poorer. For example at Marburg whose secular buildings are without any importance. The city hall indeed has over the entrance a balcony with loggia from 1565; but the slender little Ionic columns are weak and mean. The court likewise has unimportant arcades on Tuscan columns. All this as well as the membering if the f facade executed in stucco, also especially the architraves of the windows betray the influence of Graz, particularly of the house of assembly, but reduced provincially to a degraded stage. It appears that in these countries, where men were not able to call Italian architects, their own creative force did not suffice to produce more important works. A portal on a house in Post alley from No. 9 bears the same character, but on account of its inscription may find a place here, since the owner has immortalized himself by it:- "Urban Munnich am I called, well known in the high German lands, born in Silesia, at Marburg have I chosen my house, there to remain until my death, for this help me the eternal God."

Higher artistic treatment also appears here only to be exhibited by the castles. Thus especially the extensive Riegersburg, that countess Galler caused to be erected not merely as a fortress, but also as the seat of a noble and adorned by all magnificence. In a similar manner the princes of Eggenburg built t their castle of the same name near Graz. Certain parts from this time are also preserved at other seats of nobles in the province; thus in Schrattenberg (frescos and stoves) Murau, Trautenfels, Negau and at the fortress of Thalberg destined to be torn down. Here a wing of the building with magnificent hall and stair apparently dates from the time of the famous Siegmund v. Dietrichstein, a friend of the emperor Maximilian I. On the contrary the little castle of Felsenberg in the vicinity of

Lavanter Tobel near Graz is already strikingly mixed with Parocco forms. Castle Stechau near Admont possesses a magnificent arcaded court of marble od 1629 with strongly diminished Doric columns; on the upper wall surfaces are ornamental sgraffito friezes. In the interior is a very original iron stove. Excellent panelings, wooden ceilings and doors are possessed in castle Röthelstein in the same region, and it especially exhibits a remarkable polychrome wrought iron stove, which in spite of its Gothic forms seems to belong to the 16 th century.

Whatever church buildings belong to this time, bear the stamp of Italian art, like the already mentioned Mausoleum in Graz. Thus the domed church of the former foundation for canons at Pöllau and the Benedictine monastery of Oberburg, the latter built on the foundations of the old Romanesque basilica. So a also the Mausolemu of archduke Charles II in Seckar, a lavishly treated work of 1588, as the artists of it being named T. Gysius and A. de Verdetz. The first was evidently an Italian.

Even more isolated than in the other provinces appear the vestiges of the Renaissance in Carinthia. Yet the art love of the noble families, namely those of Dietrichstein, Khevenhüller, Ortenburg-Salamanca immortalized themselves in many still existing monuments. Particularly in the magnificent tombs of the city parish churches at Villach; especially worthy of consideration are that previously mentioned of S.v-Dietrichstein and the magnificent monument of George v. Khevenhüller, who kneels before the crucifix with his two wives, two sons and five daughters, executed in red marble in 1580 by U. Vogelsang. Also the marble pulpit in the same church given by Vicedom George Ulrich v. Kynsberg and the font likewise made of white marble, and no less the tombs in the churches at Wolfsberg, S. Leonhard, Ehrendorf, Millstadt and Friesach evidence an animated practice of sculpture. Particularly the pulpit mentioned above is one of the richest masterworks of this kind; not merely on its parapet are seen Biblical scenes represented in relief, but in an extremely original manner the little columns on which the structure rests, form a representation of the genealogical tree of Christ or the "root of Jesse", where in a very notable way the figure of the patriarch is represented as lying on a stone at the foot of the pulpit. Likewise the open railing of the

stair shows equally noble and rich decoration in the best Renaissance style. One of the most remarkable works of sculpture from the end of this epoch is the great fountain on the principal square at Klagenfurt, a Hercules with his club standing in a great and long basin and swinging the club against a colossal dragon 24 ft. long, that was cut from a single block of granite with great labor. When the work was completed, as narrated by the church, it was drawn by 300 boys as a palladium over the festally decorated bridge at the Villach gate on rollers into the city (1634). We give a specimen of the iron railing that encloses the colossal basin of the fountain in Fig. 253.

Besides the flourishing minor arts and the art industry here architecture only occurs in isolated undertakings. Just at the beginning of the epoch it commences with one of the noblest c creations, which the Renaissance has to show on German soil; but it is entirely in design and execution the work of Italian artists and seems to have remained isolated in the entire land. I mean the magnificent castle of the princes Porzia in Spital on the Drau, according to the evidence of the arms on the portal originally built for a count Nrtenburg. It is one of the greatest surprises to find such a masterwork of early Rinaissance at the end of a seemingly unimportant market town. The castle is arranged entirely in the character of an Italian city palace, has its north front next the street and is enclosed by a great garden like a park on the west and south, that gives a view of the noblest Alpine landscape with its widely extended green meadows and the mighty lines of the mountains. In the m midst of this truly German elevated mountain landscape, in which one would rather expect a picturesque mediaeval castle, it is doubly astonishing to see an entirely regular Italian palace design. Only at the northwest side of the round tower, as well as a similar one at the southeast side next the garden, appear northern additions, that however seem to be later. The treatment of the exterior is moreover tolerably simple and unpretentious, and even on the main facade the members of ornamental forms are sparingly employed, the surfaces are entirely plastered, only the architectural members, the pilasters as well as the architraves of the windows and doors, being made of the fine limestone like marble quarried in the vicinity. The compo-

composition of the facade is entireln symmetrical according to the Italian fashion, only that the exception of the tower projacting at the northwest angle; the windows in the ground and two upper stories are separated at such wide distances, so that the great surfaces of the walls cause them to seem unusually small. Only over the main portal placed at the middle, the triple window like a loggia is united in a group with the balcony as shown by Fig. 254. This arrangegent, that we found already on the house of assembly at Graz, clearly indicates Venetian models. Short side pilasters with fine capitals subdivide the separate stories and form a bold border at the angles. Richer ornament is only received by the portal, that is covered by p precious ornaments in the style of the finest Venetian early Renaissance. The enclosing and projecting columns are sportively swelled downward in basket form and wound by plaited work, a puerile sort of characteristic, whose first traces in the Renaissance appear on Alberti's masterwork, S. Francesco at Rimini. The arms of the builder are enclosed by luxuriant ornamentation and crown this magnificent portal.

The other parts of the exterior are very plainly treated. On the western side occurs only a little round tower; on the contrary the south side has at the middle an ornamental portal, and leads into the garden. Elegant pilasters enclose it, ornamented by flat reliefs on the pedestals. Hercules in combat w with the Nemean lion, on that being represented with Antaeus. Also these works as well as the soaring figures in the spandrels with cornucopias betray the hands of the artists of the Lombard school, which after the 15 th century dominated the entire sculpture of upper Italy to Venice, and here indeed carried on its northernmost branch.

A decidedly later addition is the great portal, which in dry rusticated Doric beside the east side of the castle gives access to the garden, accompanied by a narrow doorway. A pretentious inscription names count John v. Ortenburg as builder.

If one enters the interior of the castle through the main portal, then is disclosed the entire importance of the plan. he finds in a great enclosed court with arcades, nowise inferior to the richest palace courts of Italy, indeed it excels m most by the arrangement of the stairs and their connection with the arched porticos and in picturesque charm. Our illustration

in Fig. 255 is made from a photograph and gives the northwest angle of this beautiful court. Freely treated Ionic columns r receive the arcades in the ground story, while stumpy Corinthian columns support the stair and bear the upper arcades. Elegant open balustrades are rhythmically divided by rich piers, and serve to enclose the stair as well as the upper arcades. Everywhere in the spandrels of the arches, the surfaces of the pilasters, pedestals and panels in the parapet are graceful ornaments in scrolls and foliage, but also in reliefs of figures, being partifularly adorned by medallions with busts. There is here recognized everywhere the refinement of Italian chiseling and the full understanding of Renaissance forms, so there is not lacking certain provincial eccentricities, as for example on the angle piers of the entrance portico as impost mouldings are the extended volutes of the Ionic capitals of the columns. Yet such details do not diminish the value of the otherwise excellent treatment. To the highest worth are these enhanced on the numerous doorway jambs, that for the principal rooms are made of white marble throughout. Here is a wealth of invention and a beauty of execution, a charm in the drawing of the leaves, flowers and scrolls as well as in the richly distributed figures, that is recalled on the best Venetian ornament.

The arrangement of the rooms in the principal story (plans in Figs. 256, 257) likewise follows Italian tradition, as already the arrangement of the stairs and arcades indicate the importance of the south. The principal apartment is the great l long hall over the entrance hall of the ground story, other stately rooms adjoining at both sides, while the private living and sleeping rooms occupy the west wing, thus the garden side with the noble view of the mountains.

As clear and systematic in the sense of Italian palace plans. The equipment of the rooms is indeed worthy, but iu af later date. Nothing of the original sense and spirit.

With entire probability the origin of this noble building must be placed in the first decades of the 16 th century. Indeed I could discern no trace of a date on it, but the entire style of art indicates that time. It is manifestly one of the last flowers of the early Renaissance of upper Italy. This date is confirmed by a building lying opposite the main facade of

the castle,at a little distance, now serving as district offices, evidently built by the same noble and probably intended for similar purposes. It is in general an unimportant work, o only distinguished at one corner by a bay window forming a tower, without any importance internally, but in a remarkable way being adorned by a costly portal of white marble, concerning which one might almost believe, that it was removed from the castle as superfluous and found here a subsequent use. Over the portal are seen the arms of the builder and the date 1537. No doubt will remain, that this side building was only erected after the main building. The architectural composition of the latter recurs particularly in this, that in both upper stories the main axis over the portal is marked by windows coupled in pairs.

That this distinguished and magnificent building could not avoid exerting a certain influence in this vicinity, is clearly recognized in many arcaded courts, indeed of very inferior quality, and that are found in the better houses of the village.

With this single masterpiece the early Renaissance in Carinthia seems to have vanished. There also come here the times of deeper agitation of the religious life. The entire province w with the nobility at its head, threw itself into the arms of the Reformation movement. We have given examples above, how e everywhere Protestantism came into power, even almost supremacy Doubtless its spiritual revival also produced a transformation of all life and also rejuvenated art. But even after the governor J. F. Hoffman, Baron of Grünbüchel and Strechau had promoted the new faith in the strongest manner, there came with the accessoon to power of the prince bishop Ernest v. Mangersdorf in 1583 the reaction to the government, and in brief time Catholicism was also restored in Carinthiaby force of arms. If this also proceeded with indulgence at first as against the assembly, yet this also finally compelled to become Catholics, or to go into exile and permit their property to be confiscated. In order to remain faithful to their convictions, many preferred the latter, as then two Khevenhullers left their native land and entered the Swedish service. Under these conditions art could not possibly prosper, and we shall not wonder that Klagenfurt, the capital of the province, in architectural respects makes a lamentably negative impression. Not a single

building of high architectural importance appears there. The house of assembly, where most would be expected, is a later building uith a facade of no character. Merely the court shows a certain stately plan. It is in horseshoe form with two flanking front buildings, arranged as wings projecting to the rear. Each of these ends in a high tower with upper gallery and a pedantic hip roof. Open arcades on Tuscan columns of red marble form a gallery in the upper story, to which ascend flights of steps under like arcades of both wings. The access to the stairs lies in the towers, whose ground stries therefore form open porticos on piers. Just as original and picturesque as this arrangement is, so unimportant and inefficient is the expression of forms in which it is expressed. The balustrade on the stairs and the upper gallery further exhibits the same Italian form as on the castle at Spital, yet without refined development. The principal room is in the upper storw and is a great state hall with marble floor and fireplace, on its walls being painted the arms of all the Carinthian nobility. On the ceiling is a great fresco picture, in which in a painted prespective portico the emperor Charles V9 receives homage. Similar is the decoration of the "little hall of arms", whose ceiling exhibits skilful allegorical frescos. Hre entire picturesque decoration was executed by J. F. Fromiler in 1740 according to an inscription. Of the paintings by which a master Plumthal decorated the house of assembly in 1580, nothing remains.

Weak attempts to speak the language of the Renaissance are found then on the city hall. Meanwhile the facad here is dry, only the portal showing the motive of contemporary buildings in Graz. It is even enclosed by half columns, that might be C Corinthian but are not quite so. Still the lions' heads on the pedestals, the border mouldings of the pilasters and the archivolts with the round shields with all dryness have the characteristic marks of the epoch. In the interior a vaulted vestibule leads to a square court, that by its arcades makes an entirely Italian impression. In the ground story the arches rest on widely spaced Tuscan columns; in the two upper stories a doubled number of arches is obtained by the arrangement of columns in the intercolumniations. But the forms here are artless, the treatment is completely rude and without knowledge of definite orders. It is again seen, how few independent undertakings

occur in these regions, when we must rejemt Italian artists. Likewise the arcaded courts often occurring in private houses betray the same artless nature, especially in Burg street.

The more striking is an isolated fragment that occurs in a private garden in the suburb of S. Veit, in the former Ebnet's and now Woodley's garden. It has been regarded as an antique Roman gravestone, and believed that it should be included among the Roman antiquities of Carinthia. In fact it shows the deeds of Hercules on four sides in low relief on a grained ground a and with a treatment, that especially by the flow of the garments, by the conventional representation like a peruke for the twice occurring lion's mane, and finally by the entire conception of the human form clearly appears as the work of a sculptor from upper Italy in the early Renaissance. The connoisseur of this art tendency cannot be in doubt for a moment, that he has before him here something allied en spirit to those sculptures by which Italian sculptors loved to adorn exteriors of their buildings. The nearest analogy is presented by certain reliefs on the facade of chapel Colleoni at Bergamo. But even if a doubt could still exist, the architectural forms would silence it, for the crowning moulding that surrounds the stone belongs to the Renaissance; but even more the imitation in relief of a baluster, such as occurs only on the balustrades of the Renaissance. This is seen on that side where Hercules lays his arm about it:- an absolute proof that we have here to do with the part of a balustrade of a stair or gallery, since it occurs in exactly the same form in the castle at Spital. Since then there on the portal of the garden side the pedestals of the pilasters are likewise decorated by the deeds of Hercules in the same style, then is the conception near, that the fragment in Klagenfurt was originally intended for the decoration of the castle, but in some manner it was misplaced here.

If we now recall the fountains on the main square described above, the scanty remains are exhausted. Only a stately and richly executed fountain in Friesack should we have to mention; yet that in imitation of Italian works is more important in sculpture than in architecture. An octagonal basin forms the tank for the water, decorated on the surfaces by mythological reliefs and on the enclosing pilasters by Renaissance ornaments. From the middle of the basin rises a pier adorned by beard-

atlantes, which supports a beautifully moulded bowl; then follows a second pier decorated by sportive cupids, on which rests the upper bowl. This is finally crowned by an ornamental bronze group. The whole is a rich work, that indeed was not produced without Italian assistance.

Tyrol and Salzburg.

Tyrol is perhaps that one of all German provinces, that has always been in the closest and most animated connection with Italy. Here the German nation has penetrated beyond the highest crest of the mountains far southward into Italy.like a wedge. One of the most animated routes of commerce since ancient times extended over the Tyrolese passes of the mountains, namely the Brenner pass to the south to form the connection with Venice, and thereby to obtain the entire traffic with the Levant to t the German provinces in the interior. In artistic life there developed by these conditions a forward and backward movement of German and Italian influences. Beyond the Brenner can be o observed this interesting process in its steps. How frequently in Buxen and Bözen are Italian motives crossed with German? Exactly as the mountain forms and the vegetation of the German Alpine region mixes with the characteristic forms and products of the south. First in Trient has Italy entirely won the victory therein, the country and people, language and civilization, art and culture are formed entirely in the sense of the south.

The place where that crossing and mixing of both cultures appears most animated is Bözen. This is undeniably expressed in the monumental principal building of the city even at the end of the middle ages. The parish church already shows in the great and heavy roof, that the three aisles of equal heights is evidently covered after the model of S. Stephen in Vienna, but even more with the German tendency in the open apex of its bell tower; likewise the polygonal choir with its aisle is a Roman idea. But the detached position of the tower, the wide form of its aisle are not unlike those at the cathedral of Milan, and yet more the main portal with the projection on marble lions, in the interior are further the wide rectangular spacing of the piers as well as the cross arches of the vaults, and the forms of the supports allied to the Romanesque as well as the cross ribs of the vaults, all these are transformations in the Italian sense. No wonder that here the developed Renaissance

is very mature, and indeed occurs in the form of Ventian art. This is found on the beautiful marbel epitaph of Ambrosius Wirsung of 1513, that is seen on the exterior of the north side of the church. The kneeling deceased, who by the Madonna is recommended to the Saviour with the crown of thorns and rod stands there, above in the arch being the blessing God the Father, is in composition the forms of G. Bellini translated into stone. Here without doubt is to be recognized the hand of an Italian master, and on the contrary the flat reliefs of the leaves of the door of the main portal of 1521 by its heavy and awkward forms probably exhibit the hand of a German carver of images, who had become acquainted with the Renaissance in Italy.

The private architecture of the city presents nothing artistically prominent, but the arrangement of the houses in general is worthy of consideration, since there is met the same compromise between northern and southern customs. The generally employed polygonal bay window, singly or doubly animating the facade or projecting at the angles, are evidence of German customs; but as the climate in the closely enclosed mountain valley is already southern, thus the narrow houses, the rows of arcades and the overhanging roofs belong to Italian customs. Particularly characteristic are the narrow and entirely vaulted vestibules and the little light courts, in which the stone stair is placed. In the stately houses these light courts are developed into great and abundantly lighted porticos, against whose enclosing walls are placed the open stone stairs. On the exterior these middle points of house plans are marked by high hip roofs, that prevent the direct admission of the sun's rays and yet sufficiently allow light and air to enter through the great side windows. One of the most stately examples is afforded by the inn zur Kaiser Krone (imperial crown). The arrangement is indeed produced necessarily by the local conditions.

Bözen exhibits the commercial city in its animated and narrow alleys and closely compacted houses, and so is esteemed the ecclesiastical capital in the quiet Brixen filled by monasteries and churches. The private architecture in general is without refined development. On the high facade occurs the usually found polygonal bay window of the German custom; but the overhanging roofs, the balconies before the windows, and even more

the frequently employed and steeply rising battlement cornice --- recalling the castellated palaces of the nobility of Verona and other Italian cities --- belong to the south. Often paintings must have originally animated the facades, likewise a according to the models of the neighboring cities of upper Italy. A handsome example of 1642, gray decorative frescos, cupids with garlands, child musicians, festoons with fluttering bands, are seen on a house on the left bank of the river below the bridge. Also the smith's art has variously expressed itself in the iron railings of the balconies. Artistically treated is found the type of this private architecture on a stately private house lying on the north side and opposite the parish church (Fig. 258). The plastered surfaces exhibit many traces of gray ornamental paintings, festoons of fruits with floating bands. With these must have finely contrasted the red stone of the piers, cornices and the architraves of the windows. In the interior is found a great vestibule, whose cross vaults rest on mediaeval columns with slender foliage capitals. From here ascends the likewise vaulted stone stair with a bold balustrade. Beside it a narrow passage remains open, leading to the extremely narrow court, which is further reduced at one side by a projecting gallery, that is received above by rude columns. This is the arrangement that almost everywhere occurs.

The ecclesiastical character of the bishop's residence is expressed as of all by the numerous churches. The cathedral w with its accessories forms an entire groud of church buildings, not even prominent artistically and without value for our consideration. Yet it may be recalled, that the extremely rich fresco decoration of the Romanesque cloisters again indicates southern influences. On the contrary the architecture here appears to have experienced a higher artistic development in no epoch. This is also true of the stately building of the bishop's palace lying southwest of the cathedral. It is a great rectangle surrounded by a deep moat, rising like towers at the southeast and southwest corners. In the interior the whole is grouped around a great arcaded court, whose piers and arcades without refined treatment have an imposing effect by the stately proportions. To this is added in the niches of the wide piers the decoration by numerous statues of emperors, knights

and bishops in animated poses, strongly recalling the statues of the court church at Innsbruck, but not in metal and executed in excellent terra cotta. The time of origin is indicated by the date 1645, read in a tile of the floor. But the stucco decoration of the rear wing and the little tower placed there as well as the portal are referred to a later time by date 1707.

On this side of the Brenner is Innsbruck, already early the seat of a genuine artistic life and a starting point of the Renaissance. How the emperor Maximilian promoted art by his artistic undertakings, and before all by his tomb and the art works connected therewith, have elsewhere been sufficiently explained. His foundry at Mühlau produced works of high technical perfection, and his armorers were widely famous, so that they were themselves called to the splendor-loving French court. How early the Renaissance was accepted here is also recognized by the altarpiece of master S. Scheel, that has passed from the castle chapel of Annaberg in Vintschgau into the museum in Innsbruck.

The architecture of the epoch is created in the Franciscan or court church in a worthy shrine for the tomb of the art-loving emperor. Founded by Maximilian, according to the inscription on the building, it was erected by Ferdinand I and further decorated by Leopold I. Slender columns of a richly ornamented Ionic order with decorated necking boldly and easily support the vaults of equal heights of the three aisles. The construction indicates the time of Ferdinand I, only the stucco ornaments of the vaults with other like decorations belonging to the later time. An excellent work of the time about 1580 are the choir stalls with their fluted Corinthian pilasters, the elegantly shaped consoles on which rest the canopies, and the other members exhibit the forms of a noble high Renaissance with strict exclusion of all Barocco elements. From the same time and dated 1577 is the clock, also a good carved work in pure and plain form, unfortunately entirely whitewashed. T The same fate met the princes' loggia at left of the choir, also a skilful work in wood, yet already with some rather Barocco elements in the members and panels. Simpler on the other hand is the door of 1568 leading into the loggia, enclosed by Doric pilasters, but with a rather Barocco cap. The inside of the door as well as the work of the princes' gallerw are covered

by intarsias in the noblest style, which with masterly flower scrolls are executed in colored woods. These magnificent decorations are even continued on the concealed panels under the kneeling benches, and indeed over the floor, as well as also the ceiling is covered by them. In the midst of the great wall panels are inserted oval oil paintings of the story of Christ, finely executed in the style of Raphael's school. The little oratory that here adjoins in the upper story, exhibits a later but still ever worthy decoration in the Barocco style. If one returns to the choir of the church, the organ is unfortunately also whitewashed, is still to be menteonedas a work of the nobler and stronger Renaissance. Also the two beautifully executed bronze candelabras resting on dnlphiys and adorned by acanthus leaves are to be named as skilful works of the best time. With the most beautiful of their kind must be counted the magnificent and richly gilded iron railings ending in flowers and figures, which surround the cenotaph of the emperor. No less valuable is the finely treated railing on the stair leading to the silver chapel. On the monument itself the black marble columns with the elegant and freely formed volute capitals in the stule of the early Renaissance and their paneled shafts are striking. The shields with inscriptions show enclosures of rolled volutes and other forms od the commencing Barocco. The portal of the church with its vestibule bears the stamp of the early Renaissance. The cloister adjacent at the left with its plain Doric columns nf red marble, the wall pilasters and siveral plainly treated portals belong to the developed Renaissance.

Other important creations of the Renaissance,the citydoes not otherwise possess. An original building yet without expression is however the school house in Ball alley, particularly by its little square court, that after the Italian fashion in four stories with arcades on Doric, Tuscan, Ionic and Corinthian columns of very simply constructed wood and ornamented, w whereby the originally carved balustrades are connected by a network of iron bands. A little fountain and the open stair w enhance the picturesqueness of this handsome design. An attractive example of the transition from Gothic to Benaissance is presented by a house portal in the Inn alley, that indeed in Gothic fashion has an enclosure formed of intersecting rounds,

but is bordered by little slender Renaissance colunms with pretty capitals, over which is a frieze with fantastic dolphins ending in vine scrolls. On another house at No..2 Iron alley of 1572 is seen a Gothic tracery beside Renaissance pilasters in spite of this late date; with these are a polygonal and a wide rectangular bay windows, such as then Insbruch still shows many of these picturesque projections. The stately house on the upper city square also possesses two polygonal bay windows, a and which was formerly the palace od Prince Auersperg. It has pointed arches with late Gothic tracery, and also panels beneath the windows are similarly decorated. But the little arms on the lower window sill, though smeared with whitewash, are enclosed by handsome Renaissance architraves with pilasters. Still richer and in a similar mixture of styles is there the Katzung house, also adorned by polygonal bay windows.,like towers, the window panels decorated by magnificent reliefs of tourney scenes breathing the best style of the Renaissance and of the most animated kind, while in the upper panels the late Gothic tracery again appears.

All these buildings belonging to the transtion are from abort the forties of the 16 th centusy; Yet the date 1541 er tound on the house at No. 4 Pfarr alleywith the little polygonal bay windowon a corbel with Gothic mouldings and the handsome arms in the most charming style of the Renaissance on the window parapets. There is the inscription ; (see text). In this house is found an iron stove from the same time, ornamentedon both sides by a female figure in a richly ornamented niche, the whole treated in spirit and weth finely drawn foliage, a skilful work. Of artistic locksmith's and smeth's work,there are seen everywhere in the city still many attractive examples. Thus at the Golden Eagle is a beautiful shield of flowers and scrolls of the year 1632; similar iron shields are at the Bear and the Wild Swan in the Inn street; further at the Red Eagle in the Seiler alley, also even more beautiful and perhaps somewhat e earlier at the Golden Lion there, also at the White Horse in Ball alley, here later and less organically developed. Finally to be mentioned also a skilful Renaissance work,is the epitaph of the excellent bronze founder G. Loffler (d. 1565) in the c church at Hötting, the suburb of Innsbruck on the other side of the Inn, an ornamentally fine work. The city does not offer

much besides for our consideration. The post building with its unusually grotesque and highly original masks in the main cornice is a structure in the richly expressed Barocco style. The same is true of the Province house, that with the immense elephantine diminished pilasters on the portal, over which projeects the balcony, makes an imposing effect. Magnificent is also the court with the grandly arranged stair, a truly Italian arrangement. Finally the provincial court house located on the Inn exhibits on a principal cornice a series of masks, which even surpass in grotesque fantasy those of the post building.

Richer vestiges of the art culture of this time are afforded by the famous castle Ambras, that so nobly looks down from its rocky height upon the grand mountain valley. When the emperor Ferdinand I in 1563 resided in Innsbruck a longer time, he probably gave them to his son of the same name, his castle and lordship of Ambras, who transferred it then in the following year to his beloved wife Philippine Welser. This was the the epoch of the climax of the castle. Then was transformed this from a mediaeval fortress to the magnificent seat of a prince, and then saw those noble collections gathered in its rooms, of which after their transfer to the capital of the empire only a few remnants are shown in the original place. The architectural character of the existing building proves, that then was undertaken a thorough transformation. Already in the outher castle the court exhibits arcades on Tuscan columns that belong to this time. In the inner castle court, instead of a richer architectural development, a gayer view is unfolded by frescos painted gray on gray. Below are seen faceted ashlars, above are painted niches with figures of the virtues, then the triumph of wealth, Judith's victory over Holofernes as well as the scene from the Gesta Romanorum, where the sons shoot at the corpse of the father, the works are of moderate value, but with a good general effect. Of the inner rooms the chapel is still Gothic with star vaults, the gallery for the masters resting on stumpy middle columns, the apse polygonal and the whole renovated. The old organ exhibits a splendid work and paintings. Opposite the chapel lies the bath with a handsome anteroom, whose richly moulded ceiling consists of w wooden panels like the lower part of the walls. The upper surfaces of the walls are adorned by mischievously destroyed frescos

that contained gay bathing scenes. Above the door is the date 1567, that is well dicisive for the entire decoration.

In the upper rooms in both the second and third stories the rooms are in great part still with their paneling on the ceilings and often on the walls. These works are simple and good, but not very rich or powerful (Fig. 259). Only one sleeping chamber shows an unusually rich carved and inlaid ceiling. Also the dining room has an interesting paneling by its perspective subdivision. Of the furniture are preserved many skilfully made cupboards, writing desks, art cabinets, ornamental caskets and the like; but much has also been recently added thereto. The most important is an entire series of old glazed stoves, partly with relief ornament of great richness, yet already executed in dry Barocco forms of the 17 th centurw. Also a cast iron stove of the same time with Biblical representations in relief is preserved. These works, that indeed certainly originated in the province testify to the long continued prosperity and the artistic development of hand work.

Many of the numerous castles of the province are destroyed, however most are mediaeval in plan and construction. Characteric in these works is the great preference for fresco decoration. Thus in the most extensive manner are the famous mural paintings in castle Runkelstein near Bözeo, farther in castle Reiferstein near Sterzing, in castle Bruck near Lienz, in the revenue offices at Meran, etc. From the time of the Renaissance castle Mayenburg near Völlau recently contained several mythological representations. Richly furnished and with valuable treasures of antiquity is castle Tratzberg, worthily restored by its artistic owner. A completely preserved magnificent work of the Renaissance is castle Velthurns near Brixen, that was erected in 1580-1587 by the prince bishop baron v. Spaur as a summer residence. The magnificent paneling of the prince's hall should be counted with the most beautiful in Germany. Frescos and sgraffitos still exist everywhere in the province in numerous remains. Among many others castle Ehrenberg below Bruneck is an example of rich sgraffito decoration. Finally the little Sophia castle at Auhofen near Bruneck has in the interior well preserved panelings and ceilings, as well as a splendidly decorated glazed stove of 1613. On one of the richly treated doors nf the principal chamber is read the date 1609.

Scarcely another city on this side of the Alps is so distinctly and strongly to be recognized as an ecclesiastical residence as Salzburg. At the same time the tall houses with their plain facades, the flat or slightly inclined roofs, narrow streets, wide squares with their pompous fountains and monuments, make such an entirely southern impression, as if a part of Italy had fallen into Germany. All practice of art here was ecclesiastical. The activity in the early mediaeval ages is proved in spite of many destructions by the cloisters on the Nonnberg with their mural paintings, the churches of S. Peter of the Franciscans. On the contrary the Gothic also here passed through no important climax, and the Renaissance is almost void. The cathedral is a mighty, yet still is already a tasteless imitation of S. Peter at Rome; the adjacent palaces are entirely without interest in spite of their great size. Picturesque appears the arrangement of the churchyard near S. Peter, one of the few examples remaining in Germany of a cemetery surrounded by arcades, such as Italy loved. The arches rest on Tuscan columns, between which are inserted rusticated piers, the separate arches being enclosed by iron grilles to form separate chapels, meanwhile the architectural forms are tasteless and without refinement. Similar is the churchyard of S. Sebastian, from which we gave in Fig. 240 a grave cross.

The most valuable are certain excellent iron works, namely the beautiful grille in the main portal of the residence; several striking iron grilles in the Franciscan church, the most beautiful at the right of the entrance on the chapel S. Anthony of Padua. Also the enclosure of the fountain on the market place is worthy of consideration (Fig. 260).

The most remarkable ever remains the mighty building of the fortress Hohen-Salzburg, that already afar with its horizontal terraced anf towering masses imparts to the landscape a grand crowning and at the same time a southern stamp. But the entire building with the still rich sculptured decoration, the panelled ceilings of the rooms and the intersecting net vaults, altho it substantially belongs to the beginning of the 16 th century, it is still entirely constructed in the Gothic style. Archbishop Leonard commenced it about the end of the 15 th century and completed it by his energetic supervision. I know no second building in Germany, that has such punctuality by

numerous detailed inscriptions --- I have noted about a dozen --- that reported the progress of the erection of the building. The earliest date is 1496, the latest is 1515 on the colossal gravestone of the archbishop on the south side of the chapel. But also here all forms are still Gothic, and the figures testify to the hands of German artists. Also the incomparable and many colored glazed stove in the dining hall, one of the largest and most beautiful show pieces of its kind, and at the same time the earliest known to me, since it bears the date 1501, is in elevation , ornaments and figure reliefs still entirely mefiaeval. One thus sees that here the Italian Renaissance, which then began to penetrate already everywhere in Austria, was still entirely unknown. An independent bloom moreover seems even later to have been in part in Salzburg.

Bohemia and Moravia.

From the other Austrian provinces differed the kingdom of Bohemia in the course of its artistic development. Already early it also assumes politically a separate position, and knows how to maintain its independence longest. By manifold relations to the neighboring German provinces its culture already in the middle ages had many strong impulses, most effectively under Charles IV (1346-1387) by the connection witr Lausitz, the upper palatinate and the mark of Brandenburg. Also even if not exactly by particular refinement and harmonious development, the works of Bohemian Gothic are then distinguished by many original tendencies and bold construction. As on the Karl"s church at Prague, by love of luxuriant decoration as on the cathedral at Prague and the church S. Barbara at Kuttenberg, finally by a certain picturesque fancy as on the churches at Laun, Brüx and Pilsen, but before all as seen on numerous towers with their wonderful spires and galleries.

The introduction of the Renaissance style occurred here under substantially different conditions, than in the other provinces of the German empire. By the Hussite agitations not only the entire art activity was interrupted for nearly a half century, but also the artistic and the skilful workmen wandered away, partly in the course of the peasants' war without having any successors. In the long space of time, that lies between the retreat of the Germans from Prague (1409) and the accession of king George v. Podiebrad (1458), not a single artistic

building was erected in the entire country, but indeed hundreds of cities, monasteries and villages were destroyed, since then the Hussite revolution intended nothing else, and had as a result nothing other than the most frightful devastation. Also the period of the reign of Podiebrad cannot be termed peaceful and favorable to culture, although this highly gifted and restlessly active monarch succeeded in establishing settled conditions in a manner, and in bringing the country people accustomed to all regular labor again to the cultivation of the fields. The prosperity of Bohemia was destroyed with the cities, industries languished and usable workers were so lacking, that already in the year 1437 the exiled German mountaineers must be recalled, soon followed by other master workmen. Therefore can be no wonder, that the continuance of work on the cathedral of Prague entirely ceased under Podiebrad, and that architectural activity was at first restricted to the restoration of some Fortresses, of which the most important are the castle Stern near Prague and the fortress of Lititz on the Wilden Adler. T The castle Stern was planned on the basis of a six pointed star, was originally a hastily and rudely built fort, intended to p protect the capital at the west side,and also necessarily to restrain it. The external sides exhibit not the least subordination or artistic treatment; but the interior that will be more fully described later, was entirely transformed by the emperors Ferdinand I and Rudolph II and arranged as a pleasure residence. The fortress of Lititz, where Podiebrad preserved the imperial regalia during the war with Matthias Corvinus, and also where his family must have dwelt for some time, lies on a steep rocky cone on three sides descending to the river Adler, and according to still existing inscriptions was completed in 1468. Now the castle lies in ruins, firs and wild shrubs flourish in the former royal apartments, yet some interesting details have been preserved,and the distribution of the m main fortress can be determined with tolerable accuracy. The building bears rather the character of the comfortable residence of a nobleman than of a fortress; it is arranged about a rectangular court 52 ft. long and 42 ft. wide, where tw main wings are opposite each other. These are connected by corridors and contain regular rows of chambers, that extend in two stories above each other, and are furnished with large mostly ext-

rectangular windows. The sole tower existing in these parts s serves as a stair uay, and the low ground story seems to have only contained storerooms and the like. The rooms were very limited but arranged with strict symmetry; the architect was doubtless an Italian, for only they then understood how to erect such a habitable structure. If there appear on the high castle besides the general distributiou and the horizontal door and window lintelr, all kinds of echos of the Renaissance, then are the other still existing parts, the gateways and lodgings of the attendants are kept in mediaeval Gothic. Very remarkable is the great gateway, the third from below, over which is enthroned the statue of the king 6.56 ft. highof very skilful work. Below it is on the small marble tablet the well preserved inscriptiou:- A. D. 1468, third of king Podiebrad.

Lititz was rebuilt in all its parts by king Podiebrad, and in respect to art history, both on account if the still existing sculptures is therefore particularly important, since the system of mediaeval fortresses is fully rejected aof a distribution according to the Italian methid is the endeavor. The two bridge towers in Prague, whose origin is essentially placed in the time of Podiebrad, according to documents were already completed under king Wencelaus about 1400, indeed after the plans of master Peter of Gmund.

To the splendor-loving king Ladislaus II, the Jagellon, who was elected in 1471 by the assembly after the death of Podiebrad, belongs the merit of having produced in Bohemia a new blossoming of art. The first year of his reign was occupied by war and internal troubles, yet fortune was on his side, he was invested with Bohemia and its provinces in the usual way by the emperor Frederic III, made ao unfortunate peace with Mathias Corvinus, who yet always made his rights felt to the Bohemian throne, and finally conciliated the Utraquist party hostile to him, whereupon the devoted himself to his favorite occupations. If also the general love of building that spread over the land during the reign of Ladislaus, appears as a natural result of the preceding epoch of destruction, still it cannot be denied; that the king contributed most to promote the increasing activity. Between 1480 and 1502 he caused to be erected on the Hradschin a new palace by the architect Benedict, usually called Benesch of Laun, of which building one wing with the famous

Ladislaus' hall has been preserved. This work was followed by the rebuilding of the Italian court at Kuttenberg and the restoration of the castle of Bürglitz, that was arranged for a summer residence. Over the entrance to the principal building at Bürglitz is placed a marble slab, on which is the inscription:- "A. D. 1493 the most serene king Ladislaus was the founder of this house."

No document exists, that master Benedict supervised the buildings at Bürglitz, yet the time and the peculiarities speak for this assumption. The portion of the Italian court erected by Ladislaus is indeed very rudely constructed and merits the recognition, that the more skilful workmen were engaged in Prague and Bürglitz, yet here the Renaissance forms most decidedly a appear.

How then was such a great lack of workmen and skilful masters, that appears from the letter of the king, that he caused to be sent on Judica Sunday to the council of the city of Eger. In this letter Ladislaus requires the citizens of Eger to send him a stonecutter living there, whose name he does not know, but which the noble John Lobkowic v. Hassenstein will give, without delay since he is needed. The royal letter concludes, "If you would have him again, we shall cause him to be returned". John Lobkowic delivered the letter to the council and added, that he did not doubt, that they would immediately comply with the given command. Yet the council of Eger sent a deputition to the king and excused themselves, because they could not do without the master on account of their own need. This master was Erhard called the architect, who rebuilt the nave of the city parish church at Eger, and both in the vicinity of Eger and the adjacent Voigtland and the upper Palatinate carried on an extended activity. He worked from about 1466 to 1500 in Eger as appointed city architect, also made made the plans of a church for count Henry v. Plauen, for the city of Elbogen a tabernacle, then the market fountain at Eger and several castles in the vicinitw, while it is remarkable that he firmly adhered to the Gothic style in church buildings, but on secular buildings he understood how to employ Renaissance forms with tolerable skill. Master Peter, Eberhard's son, had a similar tindency, worked in Eger, but must have withdrawn to the upper Palitinate about 1515.

Also Matthias of Prostiejow, first a teacher in the Tein school in Prague, and termed Reisock for his skill in drawing, who in already advanced years became a stonecutter, and completed the choir of the church S. Barbara in Kuttenberg, belongs in the series of those late Gothic architects, who interwove certain Renaissance forms in their works. Yet all those masters stop with superfocial experiments, and one finds on their buildings a Corinthian capital here, there a fret ornament or a fluted column in the midst of an otherwise regularly executed Gothic part of the building; yet no one understood how to arrange an outer colonnade, a portal or merely a complete entablature in the Renaissance style. Thus it occurs that some of these masters, like Reiseck and P. Bauer, in their old age returned entirely to Gothic.

Other contemporary stonecutters, like the families Stanko, Johann and Kreschitz from Krumau, Kunz in Graupen, take no notice of the entering new, or as men said, "Italian" art tendincy, and firmly adhered to their end to the Gothic.

This victorios entry into Bohemia was first celebbated by the Renaissance in the year 1534 under Frederic I, who caused to be erected a great pleasure house in the palace gargen on the Hradschin, now called the Belvedere. Archduke Ferdinand of Austria in 1536 was called to the throne vacated by king Louis' sudden death; he combined with an important gift for administration and thought to acquire the favor of his new subjects by extensive undertakings in architecture. Immediately after his coronation he continued hre palace begun by Ladislaus II, and changed the hills lying north of the Hradschin into a court garden, founded there the pleasure house (Belvedere) surrounded by a magnificent portico, then laid out a zoological garden beside castle Stern built by Podiebrad, and probably at t this opportunity caused the interior of the before mentioned castle to be arranged by his architect in a princely manner. In his arcnitectural undertakings he employed Italian masters, indeed only for the reason that in Bohemia were only good workmen. When on June 2, 1541 a vast fire destroyed the entire half of Prague lying on the left of the Moldau together with the Hradschin and the cathedral church, Ferdinand with unwearied zeal promoted the restoration of the burned portion of the city. The building of the Belvedere was suspended meanwhile .

and the masters and workmen employed there must aid in the building of the palace. Here resulted the singular sight of t two great buildings only 10 paces apart, being erected in different styles; at one side the cathedral in Gothic, opposite being the palace in the Renaissance style. The king entrusted the erection of the cathedral to the architect Wohlgemuth from Vienna, who in regard to the time solved the problem not without skill, and erected the vaults of the middle aisle anew in the net form. Less successful were his repairs and the new superstructure of the greatly injured tower, on which parts predominates the most eccentric Barocco style. The Italians Spacio, G. Mari and also probably Stella, thoroughly restored the burned buildings of the palace, with the Ladislaus hall, yet this work was carried on very slowly for lack of money, and w was only completed after 1640 by D. Miseroni. A widely extended revolt, which the party of the nobles, always inclined to mutiny, with the aid of the cities of Prague in 1547, repelled king Ferdinant with quick determination, and showed that it w was unwilling to allow him to play with the rights of the crown, as had occurred under the inert Ladislaus. He punished the ringleaders of the rebellion as they merited, whereon Bohemia remained quiet till his death and again attained to great wealth.

Maximilian II, Ferdinand s eldest son, who succeeded his father in Austria, Bohemia and Hungary as well as in the imperial dignity, was endowed with magnificent designs and in all r respects was an excellent monarch. During his fortunate reign of 12 years (1564-1576) the beautiful fountain in the imperial garden was cast in bronze, and the palace buildings were zealously carried on, although the war with the Turks required enormous sums. About this time the Renaissance style spread over entire Bohemia, and was especially preferred in the cities of Pilsen, Prachtitz and Budweis, and also Iglau, Brünn and Olmütz have many contemporary monuments to exhibit. It is very remarkable, that just the Catholics and the cities faithful to the emperor distinguished themselves in the matter of art, while the Utraquist cities and the nobility did not participate, even as in the Hussite time remaining hostile to art. A famous exception was made by the family of Rosenberg, which until it died out constantly employed numerous artists. The works ofthe celebrated humanist B. Lobkowitz on Hassenstein, and his art-

artistic endeavors still belong to the Gothic period. His artistically treated castle Hassenstein lies in ruins, and of the rich art treasures collected there nothing remains. By far most of the buildings originally in thecities of the land were supervised by Italians, also French, Netherlanders and Germans w were engaded in these architectural works; thus A Salnellyr from Amsterdam erected in 1555 the tower of the city hall in Klattau in an excellent style; Pesnitzer from Burghausen in Bavaria completed a great part of the castle in Krumau, and the Italian Convale was busy in Budweis.

Under the emperor Rudolph II, oldest son of Maximilian (1576-1612) a golden age for the arts seemed to begin, that was the more promising for Bohemia, since the emperor soon after his accession chose the capital Prague as his residence. In spite of great intellectual capacities, Rudolph loved quiet, and naturally was somewhat unsociable; he possessed not the least inclination to the business of administration, yet never kept his hands out of the game, thereby causing many disturbances already in the first years. On the contrary he devoted to the arts and sciences the greatest part of his time; his court was a gathering place for the most prominent learned men and artists, to which were added also charlatans of all kinds, astrologers, makers of gold, and quack doctors. An expressed Bohemian art however in this period as little can be said as in the preceding; among 20 painters employed by the emperor are found the names of Breughel, Rottenhammer, Spranger, Hufyagel, Wouters, Bassano, Piazza, Contarini etc., but not that of a single Bohemian. Likewise the sculptors working then, the architects, copper engravers, cutters of gems and coin engravers, were mostly foreigners; especially many Nurembergers are mentioned, among them being the goldsmith Jamnitzer, who distinguished themselves in the matter of the art industries. Rudolph liked to visit the studios of the artists collected about him, he felt himself at home there and took the most animated interest in the progress of the works; indeed he himself experimented in the branches of painting and carving, and exhibited remarkable skill. The art collectins made by the emperor were grand; he caused to be purchased in Italy, Spain, Netherlands, paintings, statues, bronzes, cut gems, mosaics and jewels, employed several artists and among others the Swiss Joseph Heinz,

to make journeys in the interest of his collections, and himself feared no sacrifices for the greater need of money to satisfy his hobbies. That he was little instructed in the existing native powers, may well have been his reason in the religious conditions; Rudolph was brought up in Spain and was a much more severe Catholic than his tolerant father, who was entirely disinclined to the Bohemian confession, for whose recognition he was daily assailed.

The unsocoable nature of the emperor gradually assumed a more suspicious character, and finally passed into a formal insanity, so that the managing members of the family sought to establish the archduke Mathias, brother of the emperor, as co-regent. B But the distrustful Rudolph rejected that co-regency, frequently fell into frenzy, and alted so tyrannically to friends anf foes, that after unlimited disorders the assembly combined with Mathias to depose the incapable emperor. This occurred in the year 1611; archduke Mathias was solemnly crowned king of Bohemia on May 22 and soon afterward as German emperor; but Rudolph did not long survive the humbling by his brother; he died on Jan. 20 of 1612, not yet 60 years old.

For the care of the sciences and arts Bohemia owes great gratitude to this monarch. He denefited the country by calling so many distinguished men in a way not sufficiently recognized, and many branches of art were introduced by him, like the cutting of precious stones, marbles, wire drawing, etc.. His inestimable collections were unfortunately scattered to all the winds, and the least part remained in Prague; a portion went to Vienna and has remained there. Much disappeared in the succeeding stormy years or was sto,en.

The members of the Bohemian confession and Protestants, who expected from Mathias the recognition of their religion and t the redressing of many evils, saw themselves in a short time bitterly deceived, when the king chosen by their aid was not disposed to adhere to any of the promises he made, and openly appeared as the follower of Spanish politics. The restraining diet of the country deferred to the new emperor as much as possible; it always ended without result, since the assembly and the administration would do nothing. Gloomy clouds arose in the political firmament and presaged a mighty storm. The hapsburgs themselves expected the breaking storm and hastened to

arrange the succession to the throne. Archduke Ferdinand of Steiermark, later as second emperor of the name, was designated as successor in the rule over Austria, Bohemia and Hungary, and in an inexplicable way was also accepted by the Bohemian assembly and was crowned (June 29, 1617), after he had promised not to interfere in the administration of the country during the life of the emperor Mathias. Meantime the oppression of Protestants continued in an increased manner, their church was soon torn down for a monastery cemetery (Dec. 11 to 13, 1617), and the Braunau people were menaced by a similar procedure. T This violation of the letters patent issued by Rudolph in 1609 produced among the Protestants, not only of Bohemia, but of all Germany, the greatest exasperation, and when the assembly met on the Hradschin on May 23, 1618, to listen to an imperial embassy, after an extremely violent debate, there occurred that catastrophe which has become world famous, that formed the preface to the thirty years' war. Mathias was overtaken by Nemesis and died soon after that event; the same fate was shared by him, that he had prepared for his brother.

A condensed statement of the political conditions of Bohemia since this permananed connection with Austria appears to be t the more required in this place, since withsut such a survey of the general history, the repeatedly interrupted and abruptly again advancing artistic activity would remain unintelligible.

The short period of the reign of the emperor Mathias was f filled by unrest and tumult, and could not be favorable to art, yet the palace buildings on the Hradschin were continued, and the southern main front next the square was arranged according to the plans of the architect V. Scamozzi called in 1614 by the emperor Rudolph. The name of Scamozzi is connected with several buildings, thus with the church S. Maria Victoria on the Klein side of palace Lobkowitz, but reliable statements are lacking. About the same time the beautiful market place surrounded by leafy alleys in Budweis and the magnificent ring at Pilsen received their present forms. Native artists undertook in the period of 1526-1620 only things worthy of mention only in some subordinate lines. Miniature painting was always practised by preference, and which in Germany and France was already supplanted by the printers of books and the copper engravers, flourished again between 1550-1600 by Taborsky, F.

Polivarcz, Ornys v. Lindpeck and M. Radaus; John Sedlgzonsky, a citizen of Prague, wrote and illustrated in 1620-1623 the psalms of David; his great work on parchment is still well preserved in the library of Strakow. Then was practised bell foundiug with great skill; in Prague, Klattau, Kuttenberg and Königgrätz were found famous foundries. Besides the casting of bells there proceeded also the casting of pewter, a particular branch of Bohemian art, by which numerous fonts were produced. The city of Leitmertz possesses two very splendidly ornamented fonts from 1521, kept in a peculiar mixture of Gothic and Renaissance. In Chrudim flourished from about 1500 to 1620 an extensive school of painters and sculptors, that however never rose above mechanical skill. A finer development is shown by the carved works occurring in the German cities of North Bohemia, for example the choir stalls at Brüx, some altars in Graupen and the paneling of the city hall in Leitmeritz. Also Moravia adhered in its artistic undertakings more to Austrian than Bohemian , possesses in the city halls at Brünn and Olmütz, and then in the guild hall at Iglau remarkable carvings and c panelings.

The highest consideration is merited by the wooden buildings, which cover the Bohemian table land in wide areas, and also encroach on Silesia and Moravia. By the clearing of forests the usual log construction still is common in the 16 th century, but was gradually driven from the interior of the country, yet was therefore zealously employed in the mountain regions, and acquired in the Renaissance period a high degree of development. There are distinguished without difficulty three different tendencies, indeed the Alpine mode of construction with flat and widely projecting roofs, the half timber work with projecting upper stories and steep roofs, and a mixed log and board construction with open arcades and roofs of moderate steepness. T The Alpine construction extends from the Passau region in the Bohemian forest to the vicinity of Budweis, but has won no great ektension, also the structures with many originalities do not show that finer development, that surprises one in Switzerland and the Tyrol. A much greater area is occupied by half timber construction; this primitive German mode of construction extends from the Rhine through Hesse, Thuringia, Franconia and a great part of Saxony, continues along the Erz mountains

over the nosthwest german Bohemia and ektends eastward beyond the Elbe. One finds in the vicinity of Eger and Plan and then again in the line of Joachimsthat-Görkau- Klostergrab, and especially ein the mountain city of Graupen not far from Toplitz very ornamentally shaped houses, on which is produced a wonderful play of line by the peculiar transfer of columns and pirts. The building date is usually marked on the architrave beam or gateway lintel; one sees generally dates extending fror 1550 to 1650.

The third teodeocy, the mixed log construction, exclrsively belongs to Bohemia with its eastern adjacent provinces of Silesia and Moravia, and is of Slavic origin. The unusually picturesque houses are regularly surrounded by arcades on the facade and frequently on the sides, over which project the living rooms. This mode of building predominates in the entire line of Sudeten, so indeed that not only the houses o the villages, but also of the country cities bear the same character. In spite of numerous fires there still exist many cities, among them Beaunau, Nachod, Solnitz and Reichenau, chiefly of such wonder houses, the most beautiful however are possessed by Hohenelbe at the foot of the Schneekoppe, where plain carpenters understand how to transfer the forms of stone construction with an art feeling worthy of recognition to the wooden materiel.

By the revolt of 1618 the Bohemian early Renaissance received its abrupt termination. Indeed the rebellion was quickly o overthrown, and Ferdinand II, after he had punished the originators with unknown chuelty, produced a churchyard peace, still the succeeding time could not be fortunate for art or artists.

After the terrible and ploody judgment of June 21 in 1621, hundreds of the noblest and richest families escaped from the country or by confiscation of their property were reduced to beggary. When in the following year the Counterreformation with the most cunning means, and where these did not avail, with the most brutal force was enforced, more than 36,000 Protestant f families left their native land, many of them numbering 20 to 50 male relatives. Goods and houses lost their value, at a trifling cost could be purchased great estates, and only some speculators, but chiefly the Jesuits, knew how to derive rich benefits from the general misfortunes. The reckless proceedings of the emperor, who after he had extirpated Protestantism in his

hiereditary dominions, always adhered to the plan of making the catholic faith dominant alone again in all Germany, in 1625 c called forth the north German league of princes, and war broke out on all sides of the German empire, The emperor, whose affairs had been magnificent until then, fell into great distress through the league; he lacked money and before all an army of his own to be bable to appear with energy. Wallenstein would aid in this misfortune, who promised to ejuip an army of 20,000 men at his own cost and to maintain it .

The history of Wallenstein, his warlike deeds and his ever to be lamented end are known to all, and less so are his artistic undertakings, which appear the more worthy of consideration, since they are in the middle between the learlier and l later Renaissance (Barocco) and afford the proof, that the famous general had a refined taste purified in Italy. G. Marini was called from Milan in 1621 and erected the still entirely preserved palace Waldstein with the grand loggia in Prague, t then a second castle in Gitschin, that however is partly restored and partly destriyed. Also various castles lyong in north Bohemia Wallenstein caused to be restored and decorated internally by stuccos, paintings and other art works, thus Friedland, Nachod, Opotschno and Gross-Skal, when everywhere numerous monuments recall the works of the art-loving commander.

As may be seen by the calling of Marini and his workmen, the Italians always still dominated the domain of architecture and sculpture, while certain painters, like Hutsky from Bürglitz, Maschau from Prague and Kubata from Chrudim knew how to obtain recognition. Carl Skreta was born in Prague in 1604,and like his countryman the copper engraver Hollar belonged to a noble family, and like him was compelled by the severe decrees of F Ferdinand II to emigrate. Like Skreta, who was trained in Italy, and successfully imitated there the then fashionable masters Caravaggic,and Guido Reni, thus followed all later artists of Bohemia, architects, sculptors and painters, in the terdency prescribed by the Italians. As architects distinguished themselves the two Diezenhofers, Fischer v. Erlach, Kanka, abbot Tyttl v. Plass and Lubagho settled in Prague, all of whom first appeared after the thirty years' war. meanwhile since all these artists like numerous sculptors and painters belong to one epoch, that lies outside the scope of our description, we do not

have to follow them farther. On the other hand as characteistic may be termed the erection of columns for Maria and the Trinity, even if belonging to this late period; not only in every city ayd each market place, but also in every village are such seen, mostly monuments executed with great skill and arranged after the same plan with slight variations. In the middle of a square area about 18 ft. in diameter rises a Corinthian column with a statue of the saint, surrounded by angel forms or inferior saints on the balustrade. The schlptor Chladek of Turrau alone must have executed about a hundred such columns. Tradition states that the statue of Maria found on the altstadt Ring place in Prague pleased the elector Maximilian of Bavaria so much, that he decided to cause to be erected one after this model on the principal square of Munich.

An original or special national stamp, such as we find on t the castle of Heidelberg, on the city halls at Bremen, Cologne, Mühlhausen in Alsace, on the Peller house in Nuremberg and also on several buildings in the archduchy of Austria, for example on the castle at Schalaburg, will be sought in ruins in Bohemia; the works of the early Renaissance were exclusively executed by Italians and remain in the style developed by Bramante and Ba Peruzzi, later is presented the affected manner of Borromini's entrance (to S. Peter) and native as well as foreign artists compete in Barocco forms, wherein the Italians. always lead the fashion. On spite of this lack of independent art life the existing monuments still show much original and a certain naturalness, which even adheres to the works of the immigrant masters. The isolated position of the country, mixed population and various other influences could not fail to produce peculiarities, that otherwise would not be found. Passing to the description of the separate art works, we commence with the capital Prague and from thence make a survey of the country.

Prague.

The proud old capital of Bohemia in its noble location and the abundance of monuments affords one of the grandest city views of the world. At every step arousing important historical recollections, it expresses its varied fates in monuments. The first form was given to it by Charles IV. He began the cathedral on the heights of the Hradschin, built the Moldau bridge, the Karlshofer church with its bold vaults, the Emmaus

church, the Hunger wall, that so effectively now appears in its great lines. Finally he founded the Neustadt (new city) w with the great cattle marketas the first example of a systematic regular city plan of the middle ages. To a scholarly life was given an important centre by the founding of the university. The mediaeval monuments of the city give in their diversity an animated view of the rich artistic life, that bloomed here with which competing in architecture, sculpture and painting, produced such an abundance of ecclesiastical and secular works, such as no other city in Austrian lands could exhibit.

The introduction of the Renaissance occurred under Ladislaus. Indeed his buildings are also substantially mediaeval in plan, construction and forms of details being yet chiefly Gothic; Indeed in church buildings and even in secular works, like the old castle in the Baumgarten, that was erected about 1484, no departure from the Gothic tradition is noted. But indeed appear elements of the Renaissance thougr isolated in the buildings, which came to completion about the same time by the masters M. Reisek and Benedict va Laun. The oldest buildings of Prague on which are found Renaissance forms is the so-called powder tower, originally a gate tower of the royal court in the old city, which the magistrates caused to be erected in honor of king L Ladislaus. Master Wenzel of Prague founded the building in 14,5 and erected the ground story as far as the cornice above the gateway arch, yet his work does not appear to have been satisfactory; for three years later the direction of the work was transferred to Reisek. The latter had previously labored as teacher and rector in the Tein school and was very skilful in drawing and modeling. Reisek's actually proved works on this tower belong rather to the Barocco style than to Gothic; one sees an exuberance of almost pedantic foliage, that is included within antique and also Gothic mouldings. The master sems to have made up these forms entirely himself; whether he had ever seen Italy is to be doubted.

Less Barocco but therefore tasteless are the experiments of Benedict v. Laun, to afford entrance to the Renaissance. This artist between 1482 to 1502 erected the royal castle on the Hradschin, whose most important portion is the coronation hall, a room 170 ft. long, 30 ft. wide and 43 ft. high, now for the most part still preserved. Already in travelers' descriptions

of the 16 th century this noble vaulted hall is a wonder and appreciated. In fact it has a grand effect, namely the net vault extending without supports and with intersecting ribs, covering the room in five bays, rich and bold. In this is seen the preference of the architects for artistic combinations, in which the late Gothic masters sought to compete. A certain heaviness in the forms of details is held good, and the restricted extent in height occurs as the common tendency of the architecture of the north at the time. On the exterior occur at the north unusually elegant Gothic buttresses, but at the south s side are Tuscan columns.

However this colonnade does not belong to the original building, but was first built instead of the original buttresses, after the great fire in 1541, when the royal residence with the adjacent church of all saints was destroyed in great part, and only the enclosing walls with some particularly strong vaults resisted the fire. The succeeding emperors Ferdinand I, Maximilian II and Rudolph II took all care to restore the residence buildings, but since the cathedral had suffered very g great injuries, and the Turkish war rejuired extraordinary resources, the work of restoration made such slow advances, that the palace wing built under Ladislaus was first entirely completed under Rudolph II about 54 years after the fire. It is probable that during the reign of this emperor the hall was f furnished with the remarkable windows (Fig. 264), that in pairs are enclosed by pilasters of the Corinthian order and crowned by corresponding entablatures, to please every friend of art at the first glance. These windows with their members are in the completely developed Renaissance and exhibit not the least relation to the intersecting net vaults and other decorations of the hall, yet with the other works were exected by master Benedict according to the documents. Over one of such windows (that is furthermore placed back in the corner and is partly covered by a later addition) are the words:- Ladislaus, king of Hungary and Bohemia, 1493, inscribed in black color on the plastering. This inscription allowed Mertens, the well known investigator in art to hold the entire building as contemporary, and to declare it to be the oldest monument of the Renaissance in Germany.

Since this here concerns a question of high importance to the

history of art, it is necessary to subject the local conditions, the inscription itself and the architectural style of master Benedict to an accurate examination. From the description of the great fire of 1541, which Hajek v. Liboczan writes of as an eye-witness, and caused to be printed in the same year, it indisputably results, that the building of Ladislaus was thoroughly destroyed. This is proved by the fact, that the restoration extended througr so many years. With such a terrible fire the plastering over the windows could not possible remain inplace is certain, just as little could the window caps survive the fire, since they are made of stone containing marl combined with lime. But now the caps remain in their entire sharpness and show no injuries other than those produced by weathering, while the b buttresses and tracery of the adjacent church of all saints lying in the same line were partly entirely destroyed by fire, partly were cracked and ruinous, as may be seen today. The inscription was thus written only after the fire; likewise it is merely a fragment without beginning and end. King Ladislaus placed inscriptions on all his buildings, not in modest corners, but on prominent places; thus one reads over the main entrance to Bürglitz the statement with the date of building that king Ladislaus was founder of the structure; on the keystone over the high altar of church S. Barbara in Kuttenberg is:6 "in 1499, the most serene Ladislaus reigning was this rofed", and besides the crowned initial of the king is there placed on the enclosure of the choir in such colossal letters in open stonecutter's work, that by it is filled almost the entire space between two piers of the arcade. On the oratory that Ladislaus caused to be erected in Prague cathedral, there appears at the middle the crowned W between the arms of Poland, Bohemia, Hungary and Silesia; In a similar position and always with the crown also occurs Ladislaus' name on the churches at Aussig, Hohenmauth and other places, always in very skilful work, but never merely written on the wall. The inscription in question on which Mertens bases his assertion, is therefore nothing more than a memorial of the founder of the building, like those made a thousand times in repairs and such as frequently occur in P Prague, for example in the cloister of the monastery of Emmaus, in the church of all saints, etc. Finally what concerns the s style of Benedict is, that it is so sharply characterized, as

scarcely with any other master. Certainly he employed commonly Renaissance forms, but only as decorations; his method of construction is invariably Gothic. Standard for the determination of his works are the parish churches in Laun and the nave of S. Barbara in Kuttenberg. There exactly the same net vault is formed by a six-pointed star, as in the hall of Ladislaus; the span and height are approximately the same, and on the exterior of both buildings are placed Gothic buttresses of like pattern; Certain Renaissance parts are indeed scattered, but only exceptionally. The church at Laun has remained entirely intact, and still exists as created by the master. Already on the main portal, which is arranged after Gothic rules, occur numerous antique and similar decorations, for example frets in the cavettos, continuous intersections of circles (running dog), palm leaves and the like; in the interior are noted little Ionic and Corinthian capitals on rounds, which are on doorways with pointed arches and the like, but nowhere is a member treated in the spirit of the Renaissance. It is similar with several secular buildings found in Laun. The manner of the architect Benedict exhibits not the most distant relation to the windows in question of the hall of Ladislaus, both modes of architecture being related about as a picture by L. Cranach to one by Rembrandt.

The full Italian REnaissance appears first in the Belvedere of Ferdinand I, but here indeed in a work of the first rank. Ferdinand I began in 1534 with a bridge over the Hirschgraben (moat) and the arrangement of a pleasure garden on the heights with far-reaching views, which extend north from the Hradschin. Incomparably noble is the view thence over the deep circular valley through which flows the Moldau, and that is filled to the surrounding hills by the great city with its palaces, domes and towers. After 1536 the Belvedere was erected here after the plans of Paolo della Stella called from Italy, who stood high in favor of the emperor and had the direction of the whole. Under him we find the Italians H. de Spateo and Zoar Maria as well as a German H. Trost, who doubtless had become acquainted with the Renaissance in Italy. Weekly 250 Rhenish Gulden were expended on the building, which was energetically carried on especially in 1538 and was completed to the vaults of the ground story. Then occurred an ebb in the treasury; the

Italian workmen were refractory and Ha de Spatro was even compelled to return to Italy. With difficulty were they satisfied, so that the building could be continued, and probably in 1539 the vaulting was completed. When in 1541 a fire devastated the city, the master must be employed to rebuild the castle and t the castle church. Only Stella with two assistants executed t the work on the reliefs, for each of which he asked 10 crowns, which the emperor considered too much, so that a decision by experts was necessary. Stella then continued the building alone, that however in 5 6 on account of the lack of money and the pressure of other works must be suspended. In 1556 the work was commenced again, when the copper roofing was made; but only in 1 58 was the covering of the previously open building completed. H. Haidler from Iglau constructed the roof. In 1560 men plastered the corridors, but firs under Rudolph II was the internal decoration finished, for example in 1589 the floors of the halls were laid with Regensburg marble.

The building (Fig. 262) was only intended as a pleasure house, the eastern side toward the city, the western side toward the garden, to enjoy the noble view of the city and in the pure air, surrounded by gardens and fountains, to enjoy bri coolness on beautiful summer evenings. Therefore arcades on airy columns surround the ground story, that internally contains the mirror vaults and stairs to the upper story (Fig. 263). No trace of the original decoration of the interior remains, and the stairs are changed by a modern rebuilding. The upper story, that indeed was only erected late, but was intended in the original plans, consists of a festal hall surrounded by an uncovered gallery extending above the arcades of the ground story. The building is allied in purpose and plan to the former pleasure house at Stuttgart of a few decades later, except that there the lower story was utilized as a hall with basins. Otherwise it is of interest to compare how far Italians trained in the artistic conception of the Renaissance differ from those of a German master of that time. Instead of the picturesque diversity of the arrangement of the Stuttgart Lusthaus with its external stairs and bay windows, its towers and lofty ornamental gables, that leaves only subordinate importance to the arcades at small scale, at the Prague Belvedere the great porticos with their dignified proportions dominate the expression of the whole

and lend to it the stamp of classical repose. Also therein appears a thorough difference, that in Stuttgart the ascent to the upper story was arranged externally as open stairs, whereby the entire upper good was formed as a great hall, while at the Belvedere the stairs (which were furthermore changed in recent times) were placed in the interior, indeed so that on one side was arranged a separate apartment, at the other being the great hall. Thereby must the latter be considerably diminished in its length.

The forms on the entire building have a developmant, the proportions have a character, that they only attained in the Italian Renaissance in its most perfect creations. The surrounding portion forms a kind of peripteral building with this by 14 slender columns of a rich Ionic order, on whose capitals are spiritedly employed the emblems of the golden fleece. Likewise the stylobates of the columns have reliefs, that are taken from the tale of the argonauts with a further reference to the emblem of that order. A closed parapet wall, only interrupted before the entrances, connects them and is divided at the middle of each intercolumniation by a pilaster decorated by cupids. Also in the spandrels of the arches are represented antique s scenes in relief, and in the piece are finally placed the noblest acanthus scrolls. All this is wrought in fine-grained sandstone with a delicacy and perfection, such as elsewhere is found only in marble buildings of Italy. To this is added, that all architectural members are treated in the spirit of the noblest Italian high Renaissance as if by Bramante in Peruzzi. This is also especially true of the elegant consoles,on which rest the caps of the windows and doors, as will as of the open railings of the upper terrace, a masterly work of the chisel. Otherwise the upper story that contains the principal hall is far more simply treated than the lower one, which is to be attributed to the prevailing lack of money in the imperial treasury. In opposition to the rules followed by the Italian masters is, that the superstructure is in the Doric style. The arrangement of this story betrays another master; careless and almost rude execution makes itself perceptible, indeed it occurs that the axes of the upper windows vary from the lower ones by nearly two feet; the trigliphs of the roof cornice, the orders of

pilasters and the niches placed between the windows leave much to be desired in regard to careful treatment, and of the elegance of the lower portico there is found no vestige above, with the exception of the enclosing balustrade belonging to the lower story.

Nothing of the original decoration of the interior has been preserved; the lower rooms are covered by flat mirror vaults, whose spandrels rest on ornamental consoles, while the Northwest part of the building was arranged for the stair in recent times. This occurred in 1842 and the main hall only 10 years ago received its present form. The hall has a new tunnel vault constructed of wood with flat ribs, the walls are subdivided by slender pilasters, whose delicately formed Corinthian foliage capitals correspond to the decorations of the lower colonnade. Between the pilasters were placed (1852- 886) modern frescos from the history of Bohemia, which with all mastery are unable to replace the vanished original decoration. Also the roof no longer has the old form, the existing curved hip roof dating from the time of Charles VI and since renewed several times. Interesting as the works of native art are the beautiful works in iron on the water spouts of the gallery, and further the concealed copper leaders for carrying down the rainwater. the name of the founder "Ferdinand I" appears on a tablet inserted not far from the main entrance.

Equally noble in form is the fountain that was erected opposite the garden front of this pleasure house. This indeed occurred in 1565, a year after Ferdinand's death, and as the maker is named a native artist, the imperial master gunmaker T. Jaresch; the figures were cast by G. Löffler of the works in Innsbruck and known here. It is one of the noblest Renaissance fountains on this side of the Alps (Fig. 264). On the magnificent and fanciful figures rests the beautiful colossal bowl bordered by a relief band of masks and palms. From it rises a powerful pillar covered by figures according to the custom of the time, whose pose is strongly picturesque. The upper part of the support is distinguished by noble subdivision and charming ornaments and bears the upper bowl, that is again covered by extremely elegant ornament in relief. The crowning of the whole is a cupid blowing a hunting horn. Richness of decoration is combined with rythmically animated elevation and noble membering

in a most striking effect. The name of the originator of the design is unknown but must have been Italian. T. Jarosch, the master founder, came from Brünn, Löffler from Augsburg. According to Mikowec two imperial cannon makers, Kritschka and Wolf, together modeled the fountain.

About the same time archduke Ferdinand, son of emperor Ferdinand I, caused the hunting castle Stern to be erected by Italian stone masons. According to a tradition entirely unauthorized, G. Podiebrad in 1459 caused to be built the castle in the goological garden near Prague at about an hour westward of the city, on the northwest slope of the White hill, where in memory of his wife Kunigund v. Sternberg, he had the unusual form of a six-pointed star given to it. We now know by the researches of Dr. Schönherr, that it was rather the art connoisseur Ferdinand v. Tyrol, the founder of the Ambras collection, not only founded this peculiar work, but even drew the plans. In the interior of the castle he caused a rich piece of stucco decoration to be executed, for which were employed the Italians already known to us , P. della Stella, H. de Spatio, and an alleged master, F. di Lagno. At the same time several native masters were directed to decorate the halls by paintings. The upper story then received floors of glazed bricks, and the building was covered by a copper roof on which men had to work in 1565. Also Rudolph II cared for the further completion of the artistic decoration. Repeatedly were festivals held in the splendidly arranged pleasure castle, namely banquets at the presence of princely guests. It was also in Stern that the unfortunate winter king was solemnly received by the great men of the country on Oct. 31, 1619, and from which he made his entry into the royal city. While the castle had to suffer much during the thirty years' war and lost its entire copper roof, but under Ferdinand III was undertaken a restoration, and Leopold I caused the interior to be adorned by paintings anew. But under Joseph II the magnificent building was degraded to a powder magazine, which purpose it still serves. Only in 1866 during the Prussian invasion for a bried time the building passed through better days, for at the hasty retreat of the troops the municipality seized the castle and removed from it the masses of powder stored therein in scorn of its artistic importance and threatening danger to the entire vicinity. Then old and young

came there to enjoy the still rich remains of the former splendor of the interior, and an artistic architect utilized the too brief respite for making drawings and cuts of the stucco reliefs. Immediately after the peace the military administration again took possession of the building and returned it to its unworthy and dangerous purpose. First in 1874 the untiring representations of the K. K. central commission freed the remarkable monument from its degradation.

The errangement of the notable building is easily understood by the plans given in Figs. 265, 266. Here are merely soma necessary explanations. The external expression after all robberies and arrangements is now desolate and repulsive, at most attracting attention by the eccentric form. The plain high walls that meet in six acute angles, cause all decoration, subdivision and even cornices to be omitted. This was indeed the original intention od the architect; but the former windows, now walled up to leave narrow openings with double gratings, must still have had a friendly appearance. Also doubtless the original copper was more interesting than the present heavy tile roof with an infinity of lightning rods. However from the beginning of the work emphasis was placed on the artistic decoration of the interior. Very original is seen to be the arrangement of the plan. Over the cellar story rise the three upper stories, the first of which is treated and decorated as the principal story. The basal form of the building may be regarded as originating from two equilateral intersecting triangles. From point to point the diameter amounts to 4 ft. and the distance between two adjacent points is the half diameter. In the cellar story (Fig. 265 the centre is formed by a circular room with low dome, the wall surfaces being animated by six 1 little niches and six radial passages, that form the connections with the annular aisle. In the points of the star are placed smaller rooms, that by cutting off the points receive the form of an irregular hexagon. These rooms are also connected with the annular aisle. They formerly received sufficient light through two windows; on the contrary the central domed room was only lighted through four windows of the external passage, indeed by a secondary light by means of the entrances placed on their axes. In one of the six points of the star is arranged a very primitive stair. The height of the entirely vaulted rooms

is 12 ft. In a very remarkable way it differs in the upper story (Fig. 266). This stair includes in its inner nucleus a little winding stair, and in general is made more spacious and s stately. The difference of the plans from that of the lower story is, that from a central high vaulted and 12-sided room of 24 ft. diameter and 18 ft. height of crown radiate six wide c corridors that end at the external wall with a window, and thereby lead a softened secondary light to the central room. Between these corridors are found lozenge shaped rooms in the points of the star, that become irregularly hexagonal by cutting off the points. By wide doorwayu they are connected with the corridors and the central room. These halls are 33 ft. long and 23 ft. wide, and at the truncated angles are furnished with little niches covered by polished slabs of marble, and doubtless were designed for statues or busts. But slight remains e exist of the marble slabs of the floor; entirely vanished is the artistic decoratiou of the walls; on the contrary all stucco ornamentation of the vaulted ceilings in the middle room, the corridors and the five angular halls are still perfectly preserved. By a truly ingenious subdivision, that employs a n new motive in each room, nowhere repeated, combined with the most refined course of the architectural lines, an inexhaustible wealth of imagination and masterly technical execution, t these works incontestably belong to the greatest treasures of Renaissance decoration on this side of the Alps. Only in the corridors prevails the principle of rhythmic repetition in the subdivision of the panels, so that the second corresponds to the fourth and the sixth, the third to the fifth, and only the first as the entrance exhibits a separate treatment. In the delicately framed and subdivided panels are skilfully distributed rosettes, foliage and masks; but the central point of the decoration of each room is formed by a mythological figure, that is always placed in organic connection with the other decorations and dominates them in a tasteful manner. In the execution of these works prevails that masterly lightness of sketching with a free hand, such as we find in antique decoration and then again in the best works of the Italian Renaissance. No d doubt can exist, that these works are to be referred to Italians. If one directly assumes that these date from the time of Ferdinand I, I can neither assent with certainty nor deny, since the

earlier use of the building makes an investigation impossible for me. But I must remark however, that the examination which I have made of the casts, rather seems to indicate the time of Rudolph II.

That besides these imperial buildings the high nobility also proceeded to artistic undertakings is recognized from the stately palace Schwartzenberg on the Hradschin, a structure of the year 1545. Two wings joining at a right angle form the principal part. The high gables are dry and broadly curved, the cornice line of the roof is crowned by a series of smaller projecting gabces in the form of volutes. This is one of the motives peculiar to the Slavic countries, that for example is again f found on the city hall at Brix and the cloth hall at Cracow. The entire surfaces of the palace are furthermore plastered and ornamented by sgraffitos, mostly faceted ashlars, but also with free ornament. Already here is to be traced no influence of the Italian works on the Belvedere.

But also on city buildings the Renaissance soon comes into use. Thus one sees on the city hall in the Altstadt (old city), a substantially Gothic structure, over the round arched portal a triple window with a higher and wider middle window, decorated in ornamental early Renaissance. Fluted pilasters with cornucopias in the free Corinthian capitals form the enclosure, and this rather sharp and dry treatment, but connected with a beautiful band frieze. Over it at the middle is a round arched tympanum with elegant antique membering, that incloses the arms. On the frieze is read:- "Prague is the head of the kingdom". On the contrary over the side windows are placed wonderful Gothic ornamentr like finials. Thus here as in most Gothic provinces of Germany the Renaissance combines with that Gothic. T The iron grating is ol a later time, but on the other hand a beautiful railing of 1560 is seen on the draw well on the little Ring. There the skilfully wrought scrolls develop oak leaves and acorns, as well as little gilded figures. Likewise on the door af a private house on the same square is a beautiful iron grating. But to the noblest belongs the railing that encloses the tomb of Charles IV in the cathedral.

Infinitely higher in worth than these products of art industry is the great marble fountain, that stands before the Altstadt city hall, whose water works were already gone a century since.

this fountain consisted of a basin or water tank with 12 sides 24 ft. diameter and about 4 ft. high, surrounded by steps, at the middle of which rose a column, adorned most richly by figures, masks, and foliage. On the sides of the basin the 12 months were represented by characteristic figures in relief and explained by all sorts of suitable attributes, and in reference to the middle column that represented the sungod. The magnificent monument was erected in 1590-1593 at the instance of the primate W. Krocin v. Drahobejl with great expense in Sliwerets marble, and exhibits in all parts a perfection and refinement of treatment, as seen only on the Belvedere and the stucco works of the Stern castle. A close relation between the decorations of this castle and the reliefs of the fountain is not to be denied, making the conjecture close that both works were executed by the same master. The master here as there is unknown. The basin and the steps had indeed suffered much from age and dampness, yet the condition in 1864 was not endangered by them at all, and thorough restoration would have been possible without great cost. However since the government and all art connoisseurs desired that it might be preserved as a unique monument in its way, the Hussites of the 19 th century came to quickly destroy it. In the dark night (the lights had been intentionally extinguished), a crowd furnished with picks and crowbars came under the protection of the primitive Czechish magistrate brought to the place, demolished the fountain and so thoroughly destroyed the well preserved sculptures, that a restoration was not to be considered, and carried the fragments to the bastion, where they were thrown into a heap. What mattered the severe fine that the imperial governor laid on the b burgomaster; the noble monument was lost forever. Vandalisms of this sort are now the order of the day in the land of the Czechs, and an enumeration would exceed the allotted space.

We have to mention another fountain of cast bronze, that has vanished without a vestige. About 1590 the art founder B. Wurzel bauer from Nuremberg at the order of the lord steward of the country, Christopher Poppel v. Lobkowitz, made a fountain, so far as the preserved original drawing allows to be seen, that was a worthy counterpart to the fountain of the cannon founder Jarosch in the emperor's garden. Wurzelbauer, a pupil of Laubenwolf, established his work in 1600 in Prague, and won rich

approval. On a tasteful pedestal rising from the metal basin was seen the lifesize figure of Venus in a charming pose, with Cupid playing at her feet with dolphins and other marine animals, that spirted water. Since streams of water also sprang f from the breasts of the goddess, it is probable that the art work was offensive to leading Calvinists of 1620, and that it was destroyed in the destruction of images at that time. In the Germanic museum at Nuremberg is found the design made by Wurzelbauer, to which was added by the master's hand the note; that the work was made for Master Christopher v. Lobkowitz and weighed 5 hundred weight.

Of church buildings of the Renaissance, Prague can only show the church S. Maria Victoria, that must have been exected from the plans of Scamozzi; the church has a single aisle, the interior is plain and little developed; but the facade next the e east with its strongly projecting portal and the pilasters finished with rustication makes a good impression, that is free from Barocco overloading, which commonly occurs on the works of this master. Truly grand is the stair in the palace arranged by Scamozzi, a magnificent interior with perfect mastery, harmonious in all parts, extremely rich and also very convenient. Of other Renaissance works Prague does not possess many; notable are the old city hall of the Neustadt, indeed ruinous and defaced in the ground storw, but very beautifully subdivided in the upper parts; further some original houses on the Altstadt Ring and the adjacent Zeltner alley, as also a developed tower on a private building of the horse market. Several handsome gables and roof bay windows must I rather pass over, since the forms are entirely in the established manner.

On the other hand at the end of the epoch is Palace Waldstein erected in 1629 by the great Wallenstein. The facade exhibits the rather dry Italian palace style of the time with some Barocco elements, particularly expressed and arranged by volutes. The nearly square court is similarly treated; at the entrance side and the opposite wing being decorated by three series of half columns in Doric, Tuscan and Ionic orders. These orders are lacking on the two other sides in well calculated arrangement, to make possible an accenting of the principal facades. All windows are round arched, the arches accompanied by horizontal caps, which at the sides are accompanied by broken

architraves. Only in the ground story do the windows exhibit straight lintels and beautiful iron gratings. In the interior the great hall is worthy of notice, accupying tuo stories in the front wing and covered by a mirrorvault with intersecting compartments. The decoration, in which is prominent the fire-place, is kept in the dry Barocco style. Besides the very easily ascended stair is not lacking the palace chapel, very small but unusually lofty and with a gallery and rich decoration by stucco and painting.

All this is nowise artistically prominent. On the contrary the colossal portico (Fig. 267), which opens at the rear of the palace toward the gardens with its noble masses of foliage and groups of trees, belongs to the grandest creations of the time; indeed I know of no other portico either on this side or beyond the Alps, if the Loggia dei Lanzi is excepted as erected in the entirely dofferent sense and time, that could compare in distinguished majesty with this work. The structure equals the entire palace in height, is enclosed at the ends by walls and massive piers, and opens in front by arches of great height and span on coupled colunms. The ornamentation is certainly already strongly Barocco, but by the combination of painting and reliefs has a rich effect. In the midst of the hot and noisy city is here created an interior within free garden surroundings, that afford the enjoyment of precious quiet and retirement. At one sice adjoins a bath cabinet treated as a grotto with statuettes, at the other is a little chamber with tunnel vault, rich Barocco decoration and painted scenes from antique heroim traditions. The windows are protected by iron gratings. Adjoining this wing is a stalactite grotto arranged as an aviary. By this mighty buolding is reached the extreme limit of the Renaissance in Prague, indeed in part already exceeding this. The master of the building was the already known G. Marini from Milan, who worked exclusively for Wallenstein.

A peculiar decree of fate was, that the important native artists, both architects, painters and sculptors, first appeared during the thirty years' war or after its end. It would be unjust to pass over their works in entire silence, which so substantially contribute to lend the city of Prague the noble relief so surprising to all travelers. The most prominent undertakings in architecture belong to palace architecture, and besi-

besides these church architecture plays a subordinate part, although several great churches adorned pby domes were erected. After the royad palace the most notable palaces are the archbishop's palace, the so-called Tuscan house and the vast palace of count Czernin, now changed into a barrack, all three being located on the Hradschin hill. About the foot of this hill are arranged the magnificent buildings of princes and counts Lobkowitz, auersperg, Schönborn, Thun, Nostitz, Morzin and the great buildings of the prior of the knights of Malta; mostly surrounded by magnificent gardens in the Rococo style. In the Altstadt lie the former Piccolomini and now Nostitz palace on the moat with unpretentious exterior, but with a remarkably b beautiful originally arranged court, the Konkey palace and before all the Clam palace, the latter being a mesterwork of Fischer v. Erlach; in regard to the arrangement and mastery of an irregular and restricted space perhaps the most successful building in all Germany. Of the churches there rise above the level of the prevailing pedantic style only the Kreuzherrn church n near the bridge and the church S. nicolas in Kleinseite. Designed in the spirit of Palladio and erected with the greatest care is the open portico on the otherwise unimportant Salvator (Jesuit) church, a work of the Prague architect Kanka. The adjoining west facade of the Jesuit palace fully expresses the power and pride of the order; on a substructure 10 fta high and built of ashlars rise colossal pilasters with Romar capitals. and bases, that extend to the roof cornice and enclose t the windows. Worth seeing in this building is also the great winter refectory, at whose tables about 1200 persons have places.

Basides Fischer V. Erlach already mentioned with praise, there participated io the execution of the above works both Dinzenhofers, Kanka, Hannecker, Braun,much employed as a sculptor, and Lurago naturalized in Prague.

Southern and Western Bohemia.

In the other parts of the country are found numerous works of the Renaissance in which the Italian style is usually combined with the traditions of Gothic, after the fashion of Benedict of Lawn. There arose a mixed transition style, that remained in use apparentln from 1520 to 1570 and produced much original work. It is notable, that also the Italians working everywhere adopted this tendency, and that besides certain high

1433, Procopius the Great was compelled after a siege of nearly 1ↄ months to withdraw his army without accomplishing his purpose, abondoning his equipment and the sick to find death with 13,000 Taborites and orphans near Lipan. Likewise at the revolt of the nobles in 1546-1547 and 1618-1620, Pilsen participated just as little as Budweis, and therefore the city received from the emperor Ferdinand II the honorary title of "always faithful".

Trustworthy statements relating to the artists working in P Pilsen are entirely wanting; Italians are indeed mentioned, y yet a native master appears to have been preferably employed.

Northwest and Northern Bohemia.

In the vicinity of Pilsen is found only one remarkable architectural monument, though already belonging to the time, the monastery building at Plass erected about 1700 by the Cistercian abbot Tyttl, which affords proof that the Cistercians had not lost their justly famous art feeling. The building, since secularization the castle of prince Metternich, is kept in the same simply noble style, and is entirely free from barocco excesses. This abbot also built several small churches, which must be counted with the best undertakings of the period.

From Bischofsteinitz along the frontier mountains passing to the northwest, we visited the compact German Bohemia with a g great number of cities, among them the former imperial city of Eger, the world famous baths of Carlsbad and Toplitz, then Saaz, Kommoten, Brüx, Aussig and Leitmeritz. Half timber construction was generally common in these regions until the time of the emperor Joseph II, and then this mode of building was very strictly forbidden on account of danger from fire. In Czernoschim, Plan, Sandau to near Asch, further in Joachimsthal, Klösterle, Görkau and Graupen are still found many half timber or framed buildings, that according to their age approximate to Gothic, sometimes to Renaissance. All greater artistic and important architectural works are seldom found in this district, the continual wars and border contests of the 15 th and 16 th centuries were such a heavy burden here, that in proportion to the destructions little could be created. The Romanesque monastery church at Teplitz was built at the end of the 12 th century a and possesses a beautiful Renaissance portal, and the adjacent city has a pair of handsome houses; on the contrary Eger cannot show a single monument of the early time. The city hall was

erected in 1723-28 by the architect Pfeffer there, retaining some parts iriginating in 1559-72 in intelligent late Renaissance, and it however presents a pleasing appearance. A visit is merited by the castle of Seeberg distant two hours from Eger with an interesting paneled hall and several ancient pieces of furniture. The castles of Falkenau and of Heinrichsgrün date from the middle of the 16 th century, and are square structures flanked by round towers at the corners and only therefore remarkable, since this arrangement very common in south Germany is not seen elsewhere in this region. The stately city hall at Kaaden was greatly injured by fire in modern times, and was then rebuilt from the ground after an extremely tasteless building office design. Preserved are only the Gothic city tower and an adjacent gate in elegant German Renaissance. Kommotau (Commenda), the famous commandery of the Teutonic order of knights, still possesses interesting remains of the castle destroyed by the Hussites, which was again rebuilt by the lords of Lobkowitz.

Nearly all city halls of German Bohemia exhibit the previously described mixed architectural style; pointed arches, arcades next the market place, heavy Tuscan members and richly treated roof bay windows, in which are often concentrated the architectural importance. Thus appears the city hall at Brüx erected about 1560, a structure of limited architectural worth, yet an entirety with an original expression (Fig. 272). The long and extended facade, which borders the west side of the market place, opens with partly round arched and partly pointed porticos; at the south corner projects a square tower (indicated at the left in our Fig.) also forming a pointed hall in the ground story. From the supports of the arcade project plain buttresses, on whose curved caps rest colossal figures in sandstone. All this as well as the rich fresco decoration of the facade, that indeed betrays repeated renewals, gives the whole a piquant effect in spite of the poor materials and the careless and almost rude execution. The round arched entrance is furnished with seats in niches at right and left, has pretty ornaments in the archivolt and at the middle the bust of the architect, who holds opened compasses. A stair with straight flight, whose railing exhibits Gothic tracery with elegant Renaissance rosettes, leads to a stately anteroom whose cross

vaults rest on a row of Tuscan columns. On the vaults are all sorts of ornaments executed in stucco, lozenges, stars and the like. Where possible this mixed tendency is yet more natural on the contemporary (1554-59) city hall erected in Saaz by G. Wessetczka, where likewise porticos with pointed arches extend on the front side. With less height of the arched openings the piers are more massive, yet here the buttresses are omitted w with the figure decorations. The superstructure shows a similar arrangement as in Brdx, and one recognizes the follower of Benedict v. Laun in the heavy architraves of the windows and the Tuscan cornices.

A very imposing building in spite of many mutilations and r rebuildings is the city hall at Leitmeritz, already erected under Charles IV about 1350. In 1539 the building was so injured by fire, that a thorough restoration must be undertaken, when in the time of Emperor Rudolph II a repeated rebuilding occurred, in which three building periods can be accurately distinguisned. Ground story built of sandstone ashlars with its porticos belongs to the time of the foundation and exhibits in i its vaults, mouldings and keystones the Gothic of the 14 th century; the buttresses however are later additions, as sufficiently proved by the twice given date 1539. On the buttresses at the east side appeared on the buttress the statue of a soldier in armor (a figure of Roland), below which were given the legal measures of length and capacity. The second and third s stories are in the mixed style; in the second story are seen triple windows 9 ft. high with stone crosses, in the third alternate double and triple windows only 6 ft. high. Above extends a massive main cornice about the entire detached structure, whose facade next the place is crowned by two high gables decorated by vertical bands, horizontal belts and scrolls. Between the gables rises an ornamental bell tower; below this is found a clock. The side facades on which continue the lower porticos have roof bay windows of forms like the main gables, which imparts to the whole a dignified appearance like a residence. T The interior contains in the second story a paneled hall with coffered wooden ceiling, many carvings and inscriptions, all executed in the most elegant Renaissance. Equally tasteful is a stone flight of steps, that leads from the second to the third story, whose origin falls at the beginning of the reign of

Rudolph II. Leitmeritz until the year 1874 possessed several beautiful private houses, but they soon afterward fell a sacrifice to the then constructed Eastern Elbe railway.

In the great intermediate region extending westward from Prague is particularly distinguished castle Smetschna, which count Jaroslaw Borczita v. Martinitz, the same that in 1618 took part in the famous fall from a window, caused to be built anew in great part. The building is surrounded by a deep moat, is square with polygonal towers, with otherwise a simple treatment of the exterior. The finely arranged court is surrounded by c colonnades of the Tuscan order, on whose rear walls are seen the arms of numerous princely families, with whom the family of Martinitz was or wished to be allied. The paneled hall,is not entirely modernized, and further the Gothic chapel belonging to the old building and with beautiful carvings and paintings is worth seeing.

Laun is a point remarkable in the history of art, alleged to be the birthplace of the frequently mentioned Benedict (in Bohemian Benesch or Benessius), who was engaged here from about 1516 till his death in 1537, and who executed several existing works besides the justly esteemed church. The city hall, a city gate, an original bay window treated with extreme care, and also a private house furnish opportunity to know the style of the master in the most diverse directions. He is chiefly a constructor, rather an intelligent man than an artist, therefore his last works are mose tasteful and more refined than his earlier ones. Contemporary with Lionardo da Vinci, Bramante, Peruzzi and other masters working in the Renaissance, he was peraps acquainted with their works and had appropriated many details without obtaining an understanding of the style. His endeavors were evidently directed to create a new system of church architecture corresponding to the changed religious views and to produce a combination of mediaeval and new elements, in which he did not succeed in spite of his unusual endowments, naturally could not succeed. The surrounding church porticos with galleries at Laun and Brüx, but pefore all the wonderfully constructed superstructure of S. Barbara in Kuttenberg give evidence of this endeavor and of the aiming at new forms. With greater skill then in church architecture master Benedict understood how to handle Renaissance forms in his secular buildings.

The city hall at Laun founded in 1519 and completed about 1530 exhibits many relations to that at Brüx, yet the treatment of the details is already more uniform. The city of Laun possessed a very remarkable city fountain executed by citizen, a master stonecutter there named Vincenz Straczryba, whichwas wantonly destroyed in 1770. An accurate description of this monument is preserved, from which I hake the following:- "In the year 1572 on Wednesday after Rogation Sunday a new basin was arranged n near the city hall and with much expense was completed on Aug. 13 of that year. The shape consisted of 12 right angles, was 12 ells wide and 6 ells deep. On the perimeter of the basin were 12 tales from Holy Scripture masterly arranged, which related to the water. Above these were seen on an artistic enclosure lions and dogs, that held arms and trophies, between which were heads, from whose mouths the water flowed through brass pipes. Further were to be seen fauns, satyrs, naiads and other similar figures. On the oppurmost part (indeed the column for the statue) was visible Christ with the Samaritan woman. " The combination of Biblical and mythological representations, the introduction of arms, trophies and the like, then the considerable size and depth of the water tank shows that this monument was unique in its way.

The castle of Raudnitz belonging to prince Lobkowitz on the Elbe is one of the few, which are throughout arranged on a uniform plan. It was erected in 1572 -90 by the Italian Antonio de Porta, is square and on the exterior is like a barrack or a great hose for rental, such as were erected in the first decades of the present (19 th) century. The spacious square court on the other hand exhibits an artistic arrangement, is surrounded by a Corinthian order of pilasters, above being placed stucco work on a colored ground. The forms of details are rather heavy, yet the whole makes a pleasing impression. Nine miles above Raudnitz rises on a vine covered hill, whose foot is masked by the Elbe, the old castle of Melnik. It pelongs to different times, yet chiefly bears the character of the Bohemian early Renaissance and contains some rooms belonging to this tendency. Then an open passage with twisted columns. Both in the castle as in the adjacent city parish church have been preserved several decorative paintings executed in the noblest Renaissace , that must be counted with the best of such works

of the 16 th century. As especially masterly the arabesques, flowers and festoons of fruits merit emphasizink, that in the compartments of the church vaults are painted in a dark ground.

Not far from Aussig lies on the right bank of the Elbe the little village of Waltirsch consisting of only a few houses, with a little and almost unknown church, that according to the inscription "was begun and completed in the years 1573-74 by the brothers FFrederic and Abram Henry of Salhausen. The external architecture is in plain old Renaissance and does not differ from an ordinary country church with a single aisle; yet the interior shows refined membering; pilasters with Ionic capitals support the semicircular mirror vaults of the aisle 36 ft. lonm and 24 ft. wide, and the choir 18 ft. square contains graceful stucco ornaments. However it is not the architecture, but the sculptured decoration, which lends this little church unusual worth. Entering the nave, we are astonished by a series of tombs, whose excellent composition merits surprise just as much as the execution in fine-grained sandstone. These monuments are dedicated to the memory of the lords of Salhausen and are placed around on the walls partly as tablets and partly as altars; they contain lifesize figures of the members of the families resting here, stately forms of men and women, often after the manner of votive representations being surrounded by their protecting patron and saints. The statues are nobly arranged, mostly very skilful, some entirely wrought in the r round and enclosed by magnificent borders; the added dates inform us that all these sculptures were executed in the course of 34 years, namely between 1582-1616. The artist has not named himself.

Northeast of Leitmeritz rises in the Polzen valley the mostly preserved little castle of Bensen (built about 1580) with a v very beautiful square tower, which diminishes as it rises, yet at top by means of a cornice resting on consoles is enlarged to a roomy tower chamber, and thus in outline becomes similar to the very surprising towers of the citadel of Nuremberg. T The intelligently arranged and carefully executed church in adjoining Zwickau is the work of an Italian, Benedict Fervi, who completed the building in 1556.

We now have to visit the great region, that formerly was the duchy of Friedland, where Wallenstein commanded as an unrestrict

master and caused many architectural works to be erected. The castle of Friedland, excepting the very ancient circular keep, was rebuilt and arranged by Wallenstein, now possessing in its interior only some paneled chambers, that have remained intact and were decorated similarly to palace Waldstein at Prague. The exterior was entirely changed in the last years. It is the same with the older castleat Reichenberg, which was entirely restored after a fire. Since the formerly unimportant village of Reichenberg was elevated to a city in 1577, it naturally resulted that the city hall built about 1600 was only arranged for the needs of a little city. Yet in this little building is expressed the aspiring German civic feeling, the forms are bold and with all simplicity are not without picturesque charm; the boldly rising tower seems prophetic of the rapid prosperity of the little city with 4000 inhabitants at the time, which now has over 60,000. In most castles belonging to the former duchy of Friedland are still found pretty details, particularly columnar passages, of which Wallenstein seems to have been a special friend; a Rambling Renaissance building however has been preserved neither here nor in northeast Bohemia. The cities of Jungbunzlau, Gitschin, Königgrätz and Neustadt on the Mettau possess some private houses worth seeing, that however in comparison with those found in Budweis, Pilsen and Leitmeritz have only subordinate importance.

So much the greater interest is due the artistic wooden buildings, that extend through the Riesen mountains and that here branch into upper Silesia and Moravia. Although wooden architecture is based on very ancient and even prehistoric grounds, Romanesque echos can be proved in Alpine and Gothic in half timber work, it is still undoubted that also in this domain great changes occurred from time to time, and that even about the beginning of the last (18 th) century the usual forms dated from the time of the Renaissance. This is particularly true of the architectural style to which we shall devote our attention. It is of Slavic origin, but attained to its most complete development in those regions where Germans and Slavs dwelt together. The houses and indeed both the peasants' as well as the city dwellings are narrow and long, on the facades having two to three windows and in the ground story always, also frequently up to the roof, constructed of rough hewn logs. The

front of the ground story is regularly 6 to 8 ft. wider than a projecting gallery supported by carved wooden columns, and often extends along the sides. The enclosing walls of the second story rest on the columns of the portico, so that the upper apartments contain considerably larger rooms than those of the second story. The roofs are inclined at an angle of 45° and h have projecting half hips; the roofing material is mostly slates, which generally occur in the Sudeten mountains and on accound of their cheapness are frequently employed in the villages. The end or gabled side is regularly next the street and has the portico, but the entrance is found at the side of the house. Since on the facade can never be placed more than two or three windows, the number of the front columns varies between 3 and 4; yet if the portico also extends along the sides of the house, there are 6 columns in fronm as on the Greek temple. All sorts of additions, balconies, flight of steps and t the like, increase the picturesque appeasance, which is often enhanced by simple colored ornament.

Buildings with Gothic forms of details belong to the greatest rarities, yet some very old woodin churches and church towers have received them; among the secular buildings the city hall in the little city of Semil may well be the most notable. By far the most of the dwellings are erected in a very developed Renaissance, whereon the forms of stone construction are skilfully transferred to the wooden materials. The columns are freely treated without being based in a definite style, frequently membered in height, when square, octagonal and round pass into each other. The entablature lying on them shows the well known triple division into architrave, frieze and cornice, is always richly decorated by pearl beads, cymas, dentils or frets, and usually forms the part of the building most decorated. The windows are surrounded by projecting jambs, above which is constructed angular, semicircular or broken caps, which boldly project and permit to appear the joints of the timber walls like rustic work. On the facade the upper stories are usually, and the gables are always covered by boards, whose joints and alternating positions, sometimes vertical and sometimes from right to left or the reverse, often produce a crowning play of forms. Like the Swiss and Tyrolese mode of building this also results from the needs, and without the interfecence od privileged con-

constructors and very wise building officials has attained a high degree of artistic development and a true national stamp. Thus the style, as otherwise occurs, is restricted to the mountain region and loses its national character by transplantation to the leve land.

The most beautiful buildings are found in the line at Eisenbrod, Braunau and Reinerz to near Glaz and southward to landskron and Moravian Trubau. Nachod, Arnau, Oels, Schatzlar, and particularly Hohenelbe possess model houses in this tendency; in the last named little cities a master carpenter working about 1700 understood how to construct all possible forms of the Barocco style so characteristically and so durably, that his works exist in good preservation after nearly 200 years. One of the older houses of Hohenelbe is given in Fig. 273.

Eastern Bohemia and Moravia.

In the east predominate the castles, yet they possess but 1 little artistic worth. We name castle Brandeis nine miles from Prague and on the left bank of the Elbe, which Rudolph II restored about 1 80 and caused to be arranged as a summer residence. The building indeed suffered several changes in the course of thirty years of war, yet the main facade toward the river with a magnificent bay window deformed by additions remains beautiful, and still ever gives the impression of the seat of great prince. As on all buildings erected by emperor Rudolph, the Italian style is retained, yet while retaining the older structural parts, the architect has known how to give the whole a fortified character. In the interior the stair and some chambers have preserved the original coverings by elegant stucco work. Opposite the little city of Brandeis and on the right of the Elbe lies the town of Altbunzlau, remarkable in Bohemian history, where S. Wenceslaus was murdered, and duke Brezelislaw founded a collegiate monastery about 1040. Near this building Anna, the wife of emperor Matthias, caused to be erected in 1617 a church dedicated to the Holy Virgin, a grand monument executed in the style of Scamozzi; on the exterior not entirely free from Barocco echos, yet in the interior nobly treated and in perfect harmony. If designed by Scamozzi (he was still in Prague in 1614), this church would belong to his finest works. The figure of Maria venerated here is a statuette cast in white metal, betrays its Italian origin and recalls

Donatello.

Like a fortress and ancient, yet equally removed frog Gothic as from Italian elements, appears the castle of Schwarz-Kosteletz near Böhmisch-Brod, built in 1561 by Jaroslaw Smirsschitzky and his wife Catherina v. Hasenburg in that heavy Renaissance style, that was considered in the description of Blatna. All members of the powerful and very wealthy family of Schmirschitzky distinguished themselves as zealous promoters of Utraquism, and at the same time were decided opponents of the house of Hapsburg, from which it might well occur, that thew took into their service none of the Italian architects called into t the country by Ferdinand I, but entrusted the erectinn of the castle to a native. Schwarz-Koteletz belongs to the structures erected according to a uniform plan and in a brief time, is loosely grouped about an irregular court and also shows in the interior a plain though not monotonous treatment of forms. Although continually occupied, most rooms have retained their o original and rather dry decorations. Of the many castles occurring in this district there yet deserve mention; Podiebrad with a residence wing built by emperor Rudolph, Kost with a b beautiful watchtower, a transformation of described great tower at Krumau; further Chlumetz, Wlaschim, Stirczim, Neuhof and others, which possess pretty details, yet do not permit the r recognition of any uniform general plan. Chraustowitz already belonging to the late time is distinguished by a particularly beautiful double flight of steps, that leads up to a state hall decorated in the richest manner by sculptures and white stucco marble. French influences of the Mansard style obviously appear here.

In regard to the regularity and consistent development castle Leitomischl by far excels all structures found in the east of the country. Wratislaw v. Pernstein began the building in 1568 and brought it happily to an end in 1573, as is seen by an inscription found over the portal. The plan forms a rectangle in the middle of which lies a spacious and perfectly regular court; the external appearance is without ostentation, but the details are elegantly formed and carefully wrought. As in many Italian palaces the court here forms the finest portion; it is surrounded by colonnades in two stories, Doric and Ionic above each other, enclosed by ornamental parapets and decorated cornices.

Also most chambers and the castle chapel dedicated in 1577 are still well preserved, yet are unfortunately somewhat neglected, since the castle has not been inhabited for more than a century.

In the cities of Kolin, Pardubitz and Chrudim are found several well arranged private buildings; but a pearl of the rarest kind is the existing office building in Kuttenberg with a portal flanked by Corinthian columns and the corresponding members, which in regard to its skilful execution nearly approaches the Belvedere at Prague. A peculiar position among Bohemian cities is maintained by Deutsch-Brod, a mountain city planned by the powerful lord v. Lichtenburg about the middle of the 13 th century and destroyed by the Hussites in 1422, which was again r restored to some extent in the course of the 16 th century. Aside from a few exceptions, the rather important city consisted of narrow houses 24 to 27 ft. wide and crowned by steep gables, that present a strange impression by their massiveness. Most of the houses founded by mountaineers seem intentionally to be after the same model and exhibit no variation, other than that here the entrance is placed at the right and there at the left, and the gable sometimes terminates in a semicircle, sometimes with volutes. In the ground story besides the entrance exists a window of moderate size, just sufficient to light the workshop placed there, in the two upper stories each room and little chamber has coupled windows, above being the gable with vertical bands. Deutsch-Brod, as the name indicates, was founded according to German law and was peopled by German settlers, who carried on the silver mining there so successfully, that the city shone beside Kuttenberg as one of the richest in the country. Although so devastated by the Hussites greedy for plunder, that it stood desolate for several years, they seem to have been mindful of the former splendor in the rebuilding. Even if small, the houses express artistic feeling and remarkable elegance, where Gothic reminiscences prevail with the early Renaissance. Frequently occurring dates show that most buildings were erected between 1550-1590.

Passing from Deutsch-Brod toward Moravia we again reach the german mountain city of Iglau, famous on account of the very old mining rights, that king Wenceslaus granted to the city b between 1249-1252, and allowed to be held as a model. The beautiful and rich city, besides three notable Gothic churches,

possessed several private buildings erected in a pleasing Renaissance, an antique gate and various internal decorations, that afford general interest. Italian influences are predominant and make themselves noticeable already at the first glance, whilh many facades terminate with attics and the roofs are inclined backward. Many ornamental buildings are seen, thus on a house built about 1600 and standing on the Ring place, also all sorts of little angle turrets serving for decoration, by which the original gate tower next the church of the Minorites (S. Maria) is finished. This gate tower is 90 ft. high and is covered by a roof sloping backward, above which rises an addition adorned by vertical bands and volutes. The opening of the gate is a pointed arch, but the members belong to the early Renaissance, as proved by the date 1564. In the Minorite (now Franciscan) monastery are beautiful panelings, likewise in the still remaining guild hall.

The city of Znaim, very important in the old and modern history of Moravia has retained in the interior its ancient character, and possesses in the city hall a notable monument of t that heavy mixed style, already repeatedly considered. On the gateway enclosed by Tuscan pilasters are placed the lifesize statues of Adam and Eve. With the numerous castles of Moravia it is just the same as with Bohemia; like Teltsch, Meseritsch and the remarkable Pernstein, they consist of the most diverse fragments; an exception is made by Nikolsburg, famous for the peace negotians of 1866, a grand castle of the latest arrangement flanked by great towers. Brünn, as a well known manufacturing city, in great part belongs to the modern time, and exhibits only some private buildings of artistic importance. The Barocco style predominates, gables with scrolls and portals o overloaded by stucco work are frequently seen, but on the other hand the heavy Bohemian forms are entirely wanting. The late Gothic city hall contains a handsome stairs and a notable hall of 1570, but the somewhat later bishop's palace appears as a very tasteless structure. More interesting seems Olmutz, although here also the chief point is in the general form rather than in the details. The unusually picturesquely grouped city possesses a multitude of buildings in the mixed style, that p prevailed about the middle of the 16 th centurw. Of the city hall, an extensive and most interesting architectural work,

one hall belongs to the Gothic time and the other to the Renaissance, both kinds of forms being treated with taste, and it occurs that beneath an elegant Gothic bay window a Corinthian membered entrance is found. Similar combinations are found also in stairs, whereby it seems that must be attributed to the same master.

Architectural monuments of sumh great importance, as Moravia erected nnder Ottocar and Čharles IV, were not built in the time of the Renaissance, although remarkable details are not wanting. Brünn with the greater half of the country rather follows the art tendency proceeding from Vienna, except that the Olmutz district was influenced by Bohemia. The Austrian part of Silesia, although politically connected with Bohemia since the 14 th century, in artistic respects retained entire indeependence, and in its endeavors adheres to Breslau and the now Prussian fatherland.

Sculpture, painting and Art Industry.

The art of sculpture has been less cultivated and for centuries was only practised in some monasteries. Under the protection of the emperor Charves IV, a friend to art and restlessly active, there flourished in Prague a school of sculpture, at the head of which stood the cathedral architect Peter of Gmund and the two bronze-founders Classenberg, immigrant German artists by whom excellent works remain. The youthful art was blighted by the Hussite war before it had taken root, and king Ladislaus I did not succeed in restoring its lost prosperity. First under Rudolph II again lived sculpture after having languished nearly two centuries, and after Italian and Netherlandish artists had broken the path. As an independent art sculpture occurs relatively seldom, more commonly in connection with architecture or in a decorative form, as on altars, pulpits a and utensils.

The rare occurrence of tombs with statues was mentioned in connection with the little church at Waltirsch; the most distinguished work of this kind is the emperor's tomb in Prague cathedral, equally remarkabce in artistic as in historical respects, by Alexander Collin from Mechlin, whose name is cut at the back, completed in 1589. The monument is a so-called high tomb, arranged by the emperor Rudolph II and erected in white Carrara marble at a cost of 32,000 ducats, consisting of a rec-

rectangular substructure 9 ft. long and 5 ft. high with a covering slab on which rest the lifesize figures of emperor Ferdinand I and of his wife Anna with that of emperor Maximilian II, sleeping beside each other. Around on the edge of the slab sit angels (Cupids) holding in their hands shields and all kinds of attributes; in front stands the figure of the risen Saviour. On the substructure in delicate relief are placed many busts, arms and emblems, all executed in the noblest Renaissance style. Colin, who executed the reliefs on the tomb monument of the emperor Maximilian I at Innsbruck, created his finest work in Prague; the figures as well as the masks and ornaments show equal mastery, and ensure to this monument the first work among sculptures executed in Bohemia.

Mention is then merited by the tomb of Adalbert v. Pernstein in the parish church at Pardubitz, a sarcophagus of white marble erected in 1536 with the colossal figure of the deceased on the covering slab. The elevation appears rather mediaeval, yet both the figure and the surrounding arms and border ornaments are kept in the Italian style. Similar execution also appeans on the monument in the church at Friedland dedicated to baron H. Bieberstein.

The columns supporting figures already mentioned as a Bohemian peculiarity, of which the country has at least 500 to exhibit, in great fart belong to the late time, and none seems to be earlier than 1600. The statue of Maria on the Altstadt Ring in Prague is apparently a work of the sculptor G. Bendell there, as designed with some grandeur and shows a clear understanding of forms, which merits full recognition in a time, when affected expression and pose formally became a principle. Many statues on columns in the little cities have a surprising effect and are treated with great technical mastery, as then masterly execution and manual skill were the chief requirements sought to be satisfied by native sculptors.

Larger works in relief, friezes with hostorical representations do not occur in the palaces; we have in generaly but a s single work of this kind to mention, which with many mediaeval echos belongs principally to the Renaissance, and was scarcely executed before 1580. The late Gothic parish church in Brüx erected in 1517-40, which is entirely surrounded by galleries, contains on the parapets a cycle of Biblical reliefs in terra

cotta, indeed 25 compositions 2.5 ft. high and 12 to 18 ft. long, that mostly have hundreds of figures. Since the church was so entirely burned in 1578, that it could only be dedicated in 1595, the time of execution above results of itself. The master seems to be a Saxonl perhaps a pupil of T. Ehrenfried, who decorated the church at Annaberg; the representations have no difinite sequence and there are seen beside each other; paradise --- the ark of Noah --- Herodias with the head of S. John --- the three holy kings --- the sermon on the mount, etc. A vivid conception and great display of figures permeate the whole, but the execution varies greatly; certain groups must be termed beautiful and others are scarcely ordinary; conceptions rich in figures are designed and modeled with unequal fortune, to those containing single figures. Apparently many hands assisted in the work. The church at Brüx also possesses some prayer seats with reliefs of the same time, on which are carved in wood very beautiful ornaments, interlaced animals and plants; also an interesting font of bronze.

Among the numberless altars, pulpits, choir stalls and organs are extremely few, that must not be termed exactly tasteless. The artars belonging to the early time, where the enclosure is still subordinate and only has the purpose of accenting the carved middle representation, are found here and there, for example in the Tein church at Prague and then in Pilsen and Graupen. An altar entirely cut in granite with the crucifixion of Christ in the middle panel is possessed by the church S. Jodocus near Eger, apparently of 1687, but probably already made at the beginning of the century. Between 1670-90 the art joiner Nonnemacher established in Prague and vicinity many extremely rich and finely conventionalized altars, among them the main altar 75 ft. high in church S. Maria Snow, which rises in several stories and is decorated by Corinthian columns, many statues and two paintings placed above each other. The most beautiful altar in this style belongs to the Cistercian church in Hohenfurt, certainly already rather Barocco, but splendidly executed and with a magical effect. The iron grille that separates the choir of this church from the nave is no less wonderful than the altar, and is one of the most distinguished works that the German smith's art has produced.

The most magnificent of all pulpits executed in the Renaissance

style is found in church S. Barbara at Kuttenberg, as the result of a foundation made at the middle of the 16 th century by the family Dobrczensky, and executed by an unknown master. The forms of the details are indeed somewhat heavy, but the whole is original in design and is executed with the mose conceivable care. The material is fine-grained sandstone; figures, foliage and other projecting parts are gilded and occasionally t treated with color. Artistic choir stalls are only found in some monasteries, at Strahow, Doxan, Hohenfurt and Ossek, but especial richness in carvings, figure decorations or gilding is nowhere developed.

The casting of bells and pewter, already carried on with preference and skill in the Gothic periodby native masters, was elevated to a high degree of perfection in 1550 by Jarosch, Brikcius and Placzek. Most of the largest bells, among which were many with graceful ornaments and figures of saints, date from this time, as well as most of the pewter fonts existing in parish churches, and the candlesticks 6 to 8 ft. high and often weighing several hundred lbs. How extended and favorite were mythological representations in that time is seen from this, that men were shocked by placing forms of bacchantes on a church bell, as for example seen in Mukarczow not far from Schwarz-Kostelebz and elsewhere. The casting of pewter appeared about 1600 and soon entirely disappeared; fonts were no longer cast after 1620. It seems almost inconceivable, that art casting proper, in which Jarosch of Brunn already executed so many excellent works, henceforth found no patronage; about 1600 B. Warzelbauer was called from Nuremberg to cast a fountain in Prague, and somewhat later Herold also from Nuremberg, executed the statue of S. John Nepomuk intended for the bridge at Prague. These works were doubtless transferred to native artists when such existed.

In the matter of Painting the Renaissance first came into decided esteem by the endeavors of emperor Rudolph, yet the artists were exclusively foreign, partly called from the Netherlands or Italy,and partly from Germany, who introduced the new style into the country. The Bohemian painters adhered with the greatest tenacity to the mediaeval manner and only the course of great changes, that followed the battle on the While hill, recognized the necessity of joining the prevailing tendency.

Only in miniature painting did the natives execute anything worthy of mention. The libraries of the university of Prague, of the cathedral chapter, of the monastery of Strahow and the national museum, further the monasteries of Hohenfurt, Ossek, Tepl, the castles of the cities of Raudnitz, Wittingau, Dux, Chrudim, Königgrätz, Deutschbrod, Jungbunzlau, Leitmeritz, Melnik, Teplitz, Trubnitz, Laun, Saaz, Luditz and Seltschan, together possess about 80 illustrated parchment works partly in Latin and partly in Bohemian, which were executed in the 16 th and 17 th centuries. That the writers and illuminators in spite of their desire for isolation gradually adopted different elements of Italian art is just as natural, since the printing of books and engraving on wood could not be prevented from spreading in the country. The industrious John Tabasky, artistic writer, illuminator, mechanician, astronomer, author and occasional poet, who was busy from 1545-80 and had established a formal manufactory of miniatures, more closely approached from year to year the Renaissance in the existing paintings from his studio, while M. Radaus from Chrudim, who prepared for the city of Königgrätz two great hymbooks, based entirely on the ground of the Renaissance with J. J. Sedleczansky, who wrote the illustrated psalms of David in 1623 terminates the series of Bohemian miniature painters, B. Spranger, Johy from Aix-la-Chapelle, both Breughels, Savery, Hoffmann, Hufnagel, Bassano, Contarini and other masters called by Ferdinand I and Rudolph II had long executed their works in Prague. The border drawings of the later miniatures are always arranged according to the Gothic, with the figures and architectural parts after the Italian fashion; but landscape backgrounds, when such occur, allow the influence of Breughel to be recognized. There is repeated in this case an occurrence, which was already indicated in the description of the architectural monuments; the barocco and already rather degenerate forms found quicker admission into Bohemia, and enjoyed greater favor than those correct in style.

All properly decorative paintings of a good time, very few have been preserved; by far the best of this kind are possessed by the already mentioned late Gothic church at Melnik, whose vaults are ornamented by festoons of flowers and fruits, genii and arabesques, all masterly painted in lime colors on dark brown ground. Sgraffitos are not seldom found, yet most

are of an inferior kind, thus in the castles at Krumau and Wittingau, on the city church at Brüx and also some churches in north Bohemia. Entirely covered by elegantly drawn ornaments in sgraffito work is the exterior of the church at Oels near Arnau, executed shortly before 1600. In the older part of the castle of Gross-Skal still exists two chambers, whose vaulted ceilings are coffered and decorated by sgraffitos. The representations placed in the coffers may well owe their origin to a wonderful freak of the master of the castle. There are seen beside each other; Amor and Psyche embracing, S. Margaret and the dragon, a Turk on an elephant, the nest of a stork, Diana hunting, a feedling flock, then masks, monsters, vases of flowers and the arms of Lord Smirschnitzky v. Schmirschnitz, who had Gross-Skal from about 1540-1623, when the estates of Smirscnnitzky were confiscated and sold to A. Wallenstein. The arms there leave no doubt, that J. Smirschnitzky, the builder of Schwarz-Koteletz, caused this part of the castle to be erected. After the thirty years' war sgraffitos no longer occur.

The goldsmith's art by far never rose to that height, which it had attained under Charles IV, although Jamnitzer executed various works for the emperors Ferdinand I, Maximilian and Rudolph II, and remained a long time in Prague. Of the elegant forms and delicate treatment that so greatly distinguish the works of Jamnitzer, there are found scarcely traces on the church vessels and some objects proved by him in the treasures of Prague catnedral; besides overloading hard forms and empty scrolls are too apparent. The show tankards with many bosses, that on account of their ornaments cannot be placed to the mouth, also have found frequent imitation in Bohemia, as well as those reliquaries, which in the forms of heads, arms, hands etc. can nowise be regarded ar marks of good taste. That between most ordinary works only distinguished by the material, also occur many that are very delightful, is proved by certain bowls and ornamental caskets cut from crystal under emperor Rudolph. There merits consideration an indeed simple but beautifully curved chalice of 1565, which is preserved by the parish church at Melnik. According to the inscription it was intended for communicants in both forms, and seems to be a work of the goldsmith Polak, who worked in Prague in 1540-70 and made chalices and monstrances for several churches. Without

doubt church vessels made by native masters in antique Renaissance are seen in Friedland, Altbunzlau, Deutsch-brod and some monastery churches; plain forms and rather hard execution prevail on these works. An antependium wrought in copper and heavily plated with silver in the principal church at Eger is a rare work, and must not be passed over. The tablet is 5.5 ft. long and 2.5 ft. high, entirely covered by arabesques, flowers and festoons of fruits, which with tasteful arrangement in very skilful work are so delicately executed, that one plainly sees the veins of flowers and pores of the leaves. Where this magnificent piece was made is unknown.In the war years of 1800-1813 the church repeatedly served as storehouse and place for preserving the treasures of the vicinity, on which occasions no accurate records were kept, and it could not be known whether certain ornaments were returned to their original possessors.

Artistic pottery and terra cotta were made in several places, especially in Leipa, Prague and in southern Bohemia, yet little has been preserved. The old city hall (Gothic) in Prague possesses a great stove, very richly ornamented and decorated by figures, that has a great similarity to that found in the Augsburg city hall. A smaller one is seen in the city hall at Leitmeritz, yet the most beautiful example is in the castle of Gross-Skal. On a base decorated by leaves and pearl beads rises the rectangular fire-box, the angles enclosed by twisted columns and arranged in two rows of tiles. The tiles are shaped with a free hand, glazed greenish or light brown, and contain historically remarkable persons, whose names are on the added bands. The upper part is circular, while the transition to the square is made by volutes and masks. In the neighboring ruins of the fortress Trosky were found some years since several beautifully modeled but not glazed stove tiles, on which were represented knights and ladies in Spanish costumes of the second half of the 16 th century. One of these pieces reached the museum in Prague, the others were purchased by dealers and scattered. The terra cottas in Krumau and Strakonitz were already considered; others are found at Beraun, in prince Schwarzenberg's castle of Worlik and in the ruins of Klingenberg, the last of great beauty.

Several branches of art industry, that were called into ser-

existence by the eadeavors of emperor Charles IV, like the weaving of tapestries and carpets, art embroidery, enamel and glass painting, the stamping of wood etc., were entirely suppressed by the Hussite agitations without again recovering. The art activity aroused by king Ladislaus II was not general nor lasting; when the king in the contest between the cities and the nobles decided in favor of the latter, he reduced the condition of the workmen and gave the industry of the country a heavy blow. The transfer of his residence from Prague to Ofen also had a very unfavorable effect, and destroyed the art life then blossoming, in the most perceptible manner. The Hapsburgs Ferdinand I, Maximilian and Rudolph II recognized the state of distress in Bohemia, and sought to remedy it by reanimating s science, art and industry by the aid called from abroad. In fact it was that the benelolent Rudolph would have succeded rather by his hobbies than his qualities as a statesman, in producing a golden age, had not the deeply corroding religious injuries, and the resulting thirty years' war hindered any further revival. Meanwhile the seed sown by the art-loving prince, did not fall on the unfruitful ground, even if the seed only germinated in a later time.

Under conditions of the most difficult kind, when the capital Prague was continually unquiet, and in alliance with the n nobilitw was at war with the rightful provinces, the most complete bondage burdened the country people, the rural cities were robbed of all influence, the class of workmen was reduced, and the ground principle established by Ladislaus the decree required, "that whoever was not a lord himself must have a hereditary lord", must permeate native talent, and he should thank God, if he should not be compelled by the counterreformation to exile. Characteristig of the matter is, that the three greatest artists of this period, Hollar, Kupetsky and Screta found themselves among the exiles.

In such manner could the Renaissance only gradually spread over the land, in spite of the early introduction and most wonderful early works, and free itself from an adhering heaviness, which resulted only from the lack of skilled workmen; thus it also occurred, that the works of Tyttle and Kanka produced at the close of the 17 th and in the beginning of the 18 th centuries were executed in a purer style than many of t

centuries were executed in a purer style than many of the earlier works conducted by Italians. This truly sad reason also permits us to devote also a compressed survey to the late Renaissance.

Chapter XIII. Northeast Internal Provinces.

Silesia had adopted the Renaissance earlier than any other province of Germany and employed it in monumental works. The first appearance of the new forms we note here on a tomb in the church S. Elisabeth at Breslau, that must have originated soon after 1488. So far as we know, this is the earliest date of a Renaissance work in the entire north. Then when the bishof John Thurso tore down the old fortress of Kallenstein between Neisse and Glatz, and caused the new castle of Johannisberg to be erected, at the completion of the building he placed his arms there, that with the accompanying sirens, the columns strangely with Gothic foliage and Ionic capitals, that utilized dolphins as an arch, which also shows a still fancifully confusef Renaissance. (Fig. 274). On the other hand the new style already appears with greater certainty and richness in 1517 on the portal of the sacristy in the cathedral of Breslau. Mixed with Gothic elements it is formed there in 1527 in the chapterhouse. About this time the victory of the new style seems dedided. Not merely by church lords but also in the circles of citizens, who resisted so long elsewhere and adhered so strongly to the traditional, if also sometimes still with remimiscences of the native art of the middle ages, the Renaissance was energetically accepted. We meet with it in 1521 combined with late Gothic elements on the city hall at Breslau; in 1528 on the magnificent portal in the ground story of the city hall; finally in the same year on a great citizen's house "zur Krone" on the Ring. Yet earlier in 1522 is dated the Renaissance portal in castle Grőditzberg near Liegnitz, which is certified as a work of one of the most important architects of the province, of the later mentioned W. Rosskopf. Such early and unanimous adoption of the new style we find nowhere else in germany. Let us seek to know the reason of this.

We have to do with a frontier province, where since the 12 th century by German settlers were spread german customs and culture in the midst of a Slavic people. But being located between the two powerful kingdoms of Poland and Bohemia, Silesia was not in a political connection with the German empire, and for long time was at the mercy of its neighbors, until it placed itself under the supremacy of the crown of Bohemia and by

Charles IV was permanently united with that country. But the 15 th century opened unfortunately for Silesia; by the devastating hordes of Hussites, by the battles against G. Podiebrad was the land disturbed and desolated. First by the protection of the powerful M. Corninus (1469) returned peace and quiet. Commerce and intercourse arose and extended on all sides; at the beginning of the 16 th century Silesia belonged to the most flourishing and prosperous provinces of germany.

It was particularly the fortunate location of Breslau, which favored the most extensive mercantile undertakings. Less by its own industry than by the animated commerce carried on with prudent boldness did the mighty city then act. Placed on the border between north and south Germany, at the same time located as the extreme point of German culture next the Slavic East, it became a true emporium for the traffic between East and West, South and North. not merely citizens of Augsburg and Nuremberg, but Venetian firsm had agencies in Breslau; conversely Breslau had its branches in the cities of S. Germany, Flanders and Italy. The commerce extended to Venice in the South, to Brabant and England in the northwest, eastward to Prussia and Russia, Hungary and Wallachia. Indeed beyond Poland the courageous mer- sought the way to the farthest East without allowing themselves to be terrified by barbaric laws, like those in the Polish city of Plotzko, where the Breslau citizen H. Rindfleisch, who was robbed in the inn there by his host, compelled the thief to be hung on the gallows, unless he himself wished to hang him. There were imported especially Netherlandish and English fabrics, spices, salt and wine, herrings, eels salmon; the exports extended to wool, iron, stone, grains, wine and beer. Although in 1506 complaint was already made, that the commerce with Poland and Russia had gone to Posen, one can note no decrease in the prosperity of the city. The power of the Silesian cities rather remains at its climax, and where noble robbers dared to disturb the traffic, a brief trial was given them, as with the notorious Black Christopher v. Reisewitz, who was hung in 1513 on the gallous at Liegnitz.

But there remains not merely material in erests with such b bold procedures. The Silesian race being placed as an outpost next the Slavic uncultured East, maintained this privilege with

high intellectual activity, extending German customs and culture in the frontier markets. Breslau understood in 15 5, though in vain, to obtain from the Papal throne permission to establish a university. The same was the case for Liegnitz. Luther's theories were rapidly and joyfully accepted in the entire country, the Reformation succeeded without combats, almost without opposition to its accomplishment. Not merely the princely families of the province were inclined to it, but also the cities competed in its promotion. In Breslau John Hess from Nuremberg, who in 1,22 was called as pastor of the church of Magdalen, already in 1525 completely adopted the new faith. Indeed the bishop with the cathedral chapter, the foundations and monasteries remained faithful to the old faith; but almost the entire country turned from it. With this occurred a fresh flourishing of the sciences. Learned schools were founded in Breslau, Brieg, and Goldberg; particularly the last attained widely extended fame under Valentine v. Trotzendorf, so that not merely from Germany, Bohemia and Poland, but even from Hungary, Lithuania and Siebenburgen came all the crowds of earnest learners, particularly of the nobles. Thomas v. Rhediger after long years of travel collected a treasure of manuscripts, books and art objects, which he gave to his native city of Breslau in 1575, and this laid the foundation of the Elisabeth library. First with emperor Rudolph II began as in other Austrian provinces, also in Silesia the persecution and suppression of Protestantism. The Jesuits also carried on here their work of subjecting the minds, and for Silesia arose that unfortunate epoch, that only came to an end with the Prussian conquest. Yet the elastic spirit od this gifted race of people was not entirely subjected, and the revival of german poetry found here its starting point.

No wonder that under such conditions the art of the Renaissance found rapid acceptance. Again was confirmed the observation, that the German races most devoted to the spiritual movement of the Reformation also accomplished most for the revival of art. Yet one fact --- indeed negative --- came to serve this endeavor. In cities where as in Nuremberg a powerfully extended and deeply rooted art had flourished for centuries, most masters adhered so firml: to the traditions of the middle ages,

that only with difficulty and slowly (with the exception of P. Vischer and Dürer) did they fully turn to the new art. Otherwise in Silesia. Here were produced during the entire middle ages numerous works in church architecture, and these were adorned by sculptured ornament of every kind; but no work is of the rank of the highest artistic importance, no truly original undertaking is to pe found among them. The sole eminently grand creation of the time is here a secular building --- important enough; the vast Breslau city hall. We even find, that where something distinguished was required, foreign artists were brought in. Thus P. Vischer executed in 1496 the tomb of bishop John IV, that is now seen in the cathedral. Another Nuremberg master H. Playdenwurff must make a tablet for the high altar of church S. Elisabeth. At another time is called a master Benedict, a mason of Cracow, since there is "great need of building"at Breslau. This Benedict in fact appears in 1518 as city architect. On the contrary a Breslau artist J. Tauchen was directed by the archbishop John v. Gnesen to execute his tomb with a bronze portrait statue. Enough; if Silesia also took an animated part in the architectural creations of the time, yet we do not find ourselves here in one of the centres, but on t the extreme perimeter of German art; therefore might more easily a foreign art find admission, at the same time the tendency of the people here by innate intellectual activity, and by the free view of the world afforded by commerce, might be open to everything new. To this contributed the connection with Austria, where we likewise found an early acceptance of Renaissance.

But more than in the other Austrian provinces did men here master the new forms by their own creative power. Silesia even yet belongs to the most important and richest regions od Germ-Renaissance. The higher clergy and the citizen class of cities, the numerous princely families and the wealthy nobility competed in splendid works in the new style. Since this was accepted so early, then it had fully a century tn develop itself in time. Then we find it in the shades between the first still obscure experiments, certain directly Italian works, the independent development introduced by these until the late and already strongly Barocco forms. We find a number of magnificent works in portals and epitaphs of labored beauty, which reflect the charm of the early Renaissance. Then we hawe castles, which

are prominent not merely by certain show pieces (Liegnitz), but by grand arrangement and noble treatment, either in the spirit of Italian art (Brieg), or in the characteristic northern transformation (Oels). Besides these the citizens did not stop and present in development a true German Renaissance on numerous private houses in Breslau, Brieg, Liegnitz and Neisse, master works of this style. Particularly the form of the gable facade gradually advancing to greater certainty is reproduced by a series of examples. Only the bay window in Silesia as good as f found no use on private buildings. Finally there is no lack of city halls, that by effective grouping and bold membering are scarcely inferior to the mediaeval en picturesque charm. As material is employed everywhere stone, and the Gothic brick architecture was everywhere rejected with the greater justification, since in Silesia almost without exception it had never advanced beyond a rather dry and even rude form. Where the surfaces were plastered, as generally occurred here, men always a adopted the aid of painted decoration in fully colored fresco or at least in fresco. How far Italian artists directly took part in the introduction of the Renaissance will be discussed later.

Breslau.

The capital of Silesia occupies among the monumental chief places in Germany a far more prominent part, than men generally know. Already the general arrangement of the city had such a great extension, as few of our mediaeval cities exhibit. The imposing form of the "Ring" with the noble city hall, the clear and distinct arrangement of the principal streets finds its equal in Germany only in Danzig and Nuremberg. This real stamp of a great city Breslau owes to the fact, that already about the year 1000was mentioned as an important city, and that after the devastating confragrations of 1342 and 1344 Charles IV rebuilt it anew. How in consequence the city rose by real activity in commerce to power and prosperity has already been mentioned above. With increasing wealth arose in the citizens the desire to adorn their city by artistic works. No less contributed to the promotion of this endeavor the competition of the clergy, that had their seat in the cathedral chapter as well as in the several foundations and monasteries. Besides Cologne

no city in Germany could then show such a number of mediaeval churches and art works as Breslau. Only that here most belongs to the later epochs of the middle ages, and almost exclusively represent the later developments of the Gothic style and the accompanying arts of form, and there are scarcely anything of works of the highest artistic rank to be found.

In the new time the city standing at the climax of its power entered with full consciousness and the most zealous participation into the spiritual revival of life. How it quickly accepted the Reformation and desively executed it, we have already told, as how it endeavored to found a university. One no less than Melancthon gave it the most honorable testimonial."No German nation", he states in a letter to duke Henry v. Liegnitz, "has more learned men in the entire philosophy; the city of B Breslau not only has industrious artists and intellectual citizens, but also a senate, and the arts and sciences are liberally supported. In no part of Germany do so many of the common people busy themselves with the sciences."On the contrary it will not weigh heavily, when Joseph Scaliger states in a rather remarkable expression:-"The Silesians are barbarians; they dwell at the end of Christendom. Which of them is not a barbarian usually has a very good head. They are near Slavonia and have almost the same language".

The worth of the literary and artistic monuments is proved by Melancthon's statement. A real emeluation makes itself felt with the beginning of the 16 th century in monumental creations. Bishop John IV (d. 1506) in place of the earlier bishop's court built of clay, a stone palace "with two wide halls, a g great chamber with its paintings, decorated by the portraits of the kings of Bohemia and of bishop of Breslau, together with a noble library". In the citizen class is first noticed an increasing care for cleanliness of streets and squares; an ordinance in 1514 required that everyone should remove the manure before his door; that none should henceforth deposit sweepings or other rubbish on the Ring, salt market, new market and the alleys; that none should permit hogs to run about on the Ring or the streets, "particularly on days when the sacred body or the cross is carried around". A contemporary list counts 60 houses on the Ring, some painted, all being 3, 4, or even 5 s

stories high. Also the facade of the city hall has paintings; the city possesses in all 40 churches and 11 monasteries, and the city wall has 50 towers. Then Breslau then on the Ring and the main streets certainly made a more impressive impression than now.

Of the living art feeling and the susceptibility that distinguished the city, undeniable evidence is given by the remarkably early ecceptance of the Renaissance. While in highly developed Nuremberg a master like P. Vischer in 1496 still remained faithful to the forms of Gothic (on the tomb in the cathedral) to all appearance in Breslau native artists already in 1488 or not much later executed a work in the Renaissance style, as well as he understood. It is already the mentioned tomb of P. Jenkwitz (d. 1488) and his wife preceding him in 1483, that is seen on the exterior of church S. Elisabeth, indeed at the east corner of the north side. The tablet without inscription made of sandstone contains the representation in relief of the crucifixion with Maria and John, under it being three coats of arms, the whole enclosed b: Renaissance pilasters, whose monotonously repeated foliage in the panel of the shaft still exhibits the flabby lobed leaves of the fern. The same leaf covers the capitals, which belong to no expressed Renaissance order. Thus it is manifestly a native ucwlptor, who might know the n new style only from drawings or woodcuts. Likewise appears an isolated Renaissance motive, but rather sculptured than architectural, on another monument in the same church; the epitaph of H. Scholtz, d. 1505. The very good relief of the annunciation, as well as the Gothic enclosure betarys an artist, who f follows the path of native tradition; but the two angel boys in the ogee arch show the influence of the Renaissance. The n next date that we meet is the before mentioned arms of Johannisberg of 1509, also here is a mixture of both styles, but still a much stronger tendency to the new art style.

From the following year dates a great and excellent epitaph on the south side of church Magdalen, which represents Christ on the cross with Maria and John, S. Andrew and S. Barbara, b beneath being numerous family kneeling.Also the two angel boys in the spandrels belong to the new fashion. Likewise indistinct and sportive is the Italian style mixed with Gothicfoliage on the colossal pewter pitcher

the colossal pewter pitcher of 1511 in the museum of antiquities, which with the earlier Gothic one published by A. Schultz is counted with the greatest show pieces of this kind. This interesting work shows that also the art antiquities have sought remarkably early to enter into the new terdency.

All these works are obviously creations of German artists, probably settled in Breslau. The introduction of the Renaissance into Silesia is thus due to native masters. But so obscure is the groping, so variable and mixed does the style appear h here, it would be impossible for it to obtain the mastery. To this belonged the more perfect undertakings proceeding from a deeper knowledge of the new architectural style. Such meets h here first in the portal, which leads from the southern choir aisle of the cathedral into the sacristy and bears the date 1517. After the model of the early Renaissance portals of upper Italy the enclosure is formed by decorated pilasters bearing a richly ornamented entablature, while a semicircular tympanum with the representation in relief of the beheading of John the Baptist crowns the whole. The full ornamental splendor of the early Italian Renaissance, originally even enhanced by painting, is developed here; also the relief in the tympanum in its free and animated treatment, in the bold and moved pose of the executioner, the foreshortening of the corpse perhaps determine an Italian, although the female form in face, costume and hood rather indicates a German. Also the strangely formed egg moulding of the frieze, the slightly understood treatment of the Corinthian capital, even the foliage in the panels of the pilasters, and that appears to me rather German than Italian. Therefore it is well possible, that we have to do with a native artist who had his training in upper Italy.

Just from the following year 1518 dates the beautiful bronze epitaph of Margaret Irmisch on the north side of church Magdalen; Christ meeting Maria in presence of the apostles, below being the family of the deceased, an animated and masterly work enclosed by a plain Renaissance arch, that is elegantly membered by cyma, leaves and dentils. Also the beautiful flower garlands belong to the true indications of the Renaissance. But also the work shows and indeed definitely a German head.

While here is no longer to be found an echo of the Gothic

style, such reminiscences again appear on the works executed in 1521 on the Linen House (now city hall)a Hre most important remains of them are seen on the portal in Elisabeth st., that with the window placed over it forms a squatty original and charming composition. The fine enclosing pilasters with inserted shields, the little columns with free Corinthian capitals, the cornices and the consoles recall Venetian models; but the oak branch twining about the consoles of the arch is a return to late Gothic naturalism. That would not occur to an Italian-thus here indeed with certainty we have to conjecture a native master. The other remains of this building are concealed by t the caps on the south and west sides of the new building executed in modern Berlin Gothic. This is a relief frieze full of precious humor, chiefly belonging to the burlesque jokes of the middle ages, with genre scenes in fresh naturalism; but Renaissance views are also indicated here by the very charming frieze with dancing children.

The next work falls fully 6 years later; this is the chapter house at the cathedral, on which is read the date 1527. In the brick facade there is inserted a sandstone portal in Renaissance forms; enclosed in the rectangular form, the border with egg moulding, the crowning cornice richly animated by dentils, egg moulding and cyma, but all this in a dry and little understood way. Entirely mediaeval is the manner that the external member intersects the border of the portal at the angles; a m motive that is repeated at the other openings, namely the oblique windows of the stairs. The little inner portal likewise has an egg moulding as enclosure and is crowned by a dentil cornice and cyma; but the newel of the winding stair has an obliquely angular Gothic plinth. Thus are also here again mixed the Renaissance forms with the elements of mediaeval art; a p proof that we have here to do with the work of a native workman. From all these previously mentioned creations may thus at most the sacristy door in the cathedral be designated as the work of an Italian, on which is found no trace of the Gothic style of art. By the constant connection of the clergy with Italy may first be explained here the employment of a foreign master.

Now follows the great corner house "zur Krone" at No. 29 on

the Ring. A Schultz desires to read the date 1522 on an old drawing of it; it causes me to wonder that he has not seen the date of 1528 plainly marked on a tablet on the pilaster of the portal. Both facades are plain and without divisions, covered by stucco, on which originally were certainly paintings or sgraffitos. The windows are single or grouped by twos or threes, have antique architraves and laps. Most striking are the arched and notched battlements, that enclose the flat terrace roof and lend to the facade an Italian expression. In Ohlauer St. occurred an increase in the depth of the house, that already is made known by diminished height and a change in the treatment of the windows. The magnificent and great inscription in marble contains the date 1544 and adds the motto:- (see text), that must rather refer to a foreign owner than to a foreign architect. Meanwhile the battlements of the flat roof are taken as indications of Italian art; with this agrees the single show piece of the facade, the portal richly covered by ornaments, that with its decorated pilasters, the dolphins in the spandrels of the arch, the egg moulding and dentil frieze, in brief with its entire arrangement and ornamentation belongs to the Renaissance. But the heavy swelled Corinthiao capitals do not produce the Italian refinement; rather does the inscription, "The house stands in God's hand". It is called zur golden Krone", indicate a German master. Likewise the stonecutter's marks appear to betray a German master. This decision finds f further support in the interior. Indeed the vestibule, now with flat ceiling, shows a later transformation in its decoration; but the gateway arch opening into the court with its simpler treatment is contemporary with the front portal. The court itself is long and narrow, is flanked at a longer side by galleries in three stories, that rest on strongly projecting consoles by means of segmental arches. At the cellar doorway the g German master again betrans himself, who cannot yet abandon the traditions of the middle ages; the enclosure is formed by crossed rounds in late Gothic style, although the crowning cornice exhibits the forms of the Renaissance. But entirely Gothic with richly intersecting rounds is the enclosure of the little doorway, that in the second story opens on the gallery. That Italian artists in 1528 still firmly adhered to mediaeval forms

is inconceivable; therefore we must assume a German architect also for this building. Since now by Dr. E. Wernicke's researches in the archives it has been determined, that about from 1525-1530 the Görlitz master W. Rosskopf was called to Breslau as c ty and bridge architect, it would not be impossible, that this stately house or at least the portal was by him.

The teles of the transfer of the Renaissance by Italian artists are thus held here as untenable, as they have been shown to be unfounded in France. With these also fall the conjectures, that A. Schultz made on the cause of the Renaissance movement in Germany. Only from the survey of the entire material that is now at our command, can this question be answered. Accordingly certain buildings in the north were indeed executed by Italians; thus in Wiener-Neustadt, Cracow, Prague and Landshut. For Silesia we find in Brieg a monument of Italian art. But to conclude, that the Renaissance first set foot in Poland, Silesia, Bohemia and Bavaria, and from thence extended gradually over all Germany, is inadmissible. The Renaissance has rather developed independently in most German provinces. Before all things it drew its nourishment from the sight of the monuments of upper Italy and from certain art works brought to the north. It is proved by nothing, that Italian artists personally introduced the new style. Our Dürer, Burgkmair, Holbein, P. Vischer and other masters employed the Renaissance forms in their drawings, paintings, woodcuts and sculptured works before any monument arose stated to have been executed by Italians. The results obtained with great industry in a meritorious way there from the sources in archives, concerning the existence of Italian masons in Silesia, of himn importance for the history of culture in the land, prove not a thing for the appeaaance of the Renaissance. The master Vincent de Parmentana, who became a citizen in Breslau in 1518, according to all appearance was entirely alone there. He may well have been active in naturalizing the new forms, but there is lacking every certain starting point for the foundation of this conjecture. But also --- as indeed probable --- if buildings were erected by him in Breslau, that then doubtless exhibited the Renaissance style, we have the new forms since 1488 there in a series od fixed dated works, clearly proved to be of German origin. The intro-

introduction of the style did not here result from Italians. Then after 1543 a greater number of Itàlian workmen are shown until the seventies, also has no importance for our question. For after 1540 and indeed earlier, the native masters even employed the style independently and needed no foreign instructors. The "whole multitude" of Italians, that should have introduced the Renaissance into Germany, thus diminish.

Contemporary with the house zur Krone originated the portal dated 1528, which in the ground story of the city hall leads to the council hall. The building itselfwas begun in the 14 th century, and was first more zealously carried on after 1541, and in this final epoln of Gothic received the grand decoration of three angle turrets and in the interior the imposing vestibuel and phe prince's hall, which together stamp it as one of the most stately and richest city halls of Germany, a worthy proof of the power and art sense of the city of that time. If the recently published dais in the middle bay window actually dates from 1480, then should we have here the earliest appearance of Renaissance forms, even if also strongly misplaced, indeed even overloaded by late Gothic elements, for the coffered ceiling is already entirely in the style of the Renaissance, although the metal rosettes still show early Gothic foliage. Likewise the enclosure of the balustraded opening by Gothic t tracery bears the form of the new style. Therefore I believe These parts must be counted with the later additions, which were made after the completion of the western bay window. (1504). We then find the fully developed Renaissance in 1528 on the already mentioned portal of the council hall. The rich treatment, which has decorated the pilasters and all other surfaces with foliage and fruits, with playing boys, sirens in luxurious ranks, with trophies and emblems of the most varied kinds(was unfortunately now thickly smeared with oil colors, but originally indeed in polycrome), accurately recalls the style of the portals on the Crown. Even the swelled form of capital we find again, so that the same hand must be assumed. Since as we saw above on page 162, W. Rosskopf then worked as city architect in Breslau, so a high probability exists, that he was the builder of this portal, and as stated was also that of the one on the Crown. We should less have to think of an

Italian, since researches in the archives show that then the city architect in Breslau was always a native. The inner side of the entrance is adorned by an irregular and no less rich p portal. In 1548 the bay window in the court was then decorated by heavy consoles ornamented by elegant acanthus leaves. Its round arched windows were enclosed by fluted pilasters, the m middle with Ionic and the others with Tuscan capitals. This building is executed in the spirit of a severe and high Renaissance, but here also no Italian need be considered. Of the further decoration of the interior then especially comes in consideration the fine wooden paneling of the walls of the council hall in 1563. The intarsia is employed by preference, which exhibits the highest refinement in architecture and ornament. It is noteworthy, that the doorway treated in the same style, leading into the adjacent room, originated in 1664 a full century later, unless an error in writing exists. Likewise the colossal black glazed tile stove from the 17 th century is splendidly decorated by shell ornaments, at the corners by yellow glazed lions' heads, and deserves mention. A skilfully treated iron grille of the same time covers as an arch the entrance to the stair. The tower of the city hall erected after 1558 by A. Stellauf is a rather tasteless composition.

To the most perfect works in Bbreslau in the Renaissance belong two tombs, that certainly came from Italian hands. The larger and more magnificent one is seen in the southern side choir of church S. Elisabeth. The imperial councillor and treasurer of Silesia, H. Rybisch (d. 1544), caused it to be erected during his life in 1534 as stated. The completion followed in 1539, for this date is borne on a pilaster. It is a wall tomb at a grand scale, made of Tyrolese marble, enclosed by three strongly projecting columns with rich entablature (Fig. 275). The shafts are of colored marble, and the elegantly designed capitals appear to be of white marble. Above the arches is a fine cornice with dentils, and as a crowning above this serves acanthus scrolls and dolphins, at the middle being the arms of the deceased. Elegant pilasters behind the columns divide the wall surface. The beautiful leaves in their panels of both shafts is a shown method of the time. Yet one soon notes, that the treatment of the right (western) polaster is less re-

refined, so that here must be conjectured the hand of an assistant. Over a smaller wall arch with candelabra columns, which contains two arms and in the middle space the finely wrought bust of the deleased, is he represented in another form reclining and holding a book in his hand. The beauty of the arrangement, refinement in execution, nobility if the ornaments, everywhere distributed in a suitable manner, and especially the ornamental foliage adorning every panel, the precious little busts in the spandrels of the arches, all this seems to indicate Italian hands. Still it must have been expressly emphasized, that the thought of a distinguished native master, but trained in Italy, is not excluded. As striking we still have to characteize the strangely high bases decorated by leaves for the columns.

The same hand is recognized on the smaller though scarcely less attractive tomb, which S. Sauer caused to be erected in 1533 in the south transept of the church of Holy Cross. It seems like the modest precursor of that more splendid monument. Like that being arranged as a wall tomb, it exhibits reduced forms in the masses of the decoration. It is enclosed by two fluted columns from which project lions' heads. As there, likewise here the columns with the pilasters adorned by medallions cross the wall surface. The rear wall in an allied manner is subdivided by arches with candelabra columns, from which are suspended laurel garlands with inscription tablets. The middle panel exhibits a rather broader wrought bust of the deceased. above in the spandrels are two strikingly antique heads. At the angles of the frieze containing the Latin inscription are heads, designated as Alexander the Great and Augustus cesar; in the tympanum and enclosed by curved flutes is a very grandly conceived head of king Matthias of Hungary, crowned with laurel like the others. Execsted in marble of varied colors, even enhanced by finely conceived gilding, like that described above, this monument belongs to the noblest creations of the Renaissance on German soil. Although the ornament has not entire refinement, and is more simple, broader and more dry in drawing than that one, yet one must conclude it is from the same master. Likewise the peculiar form of the bases of the columns speaks for this.

Manifestly the same artist was engaged on a third monument; on the facade od the private house at No. 2 Junker st., built by that H. Rybich in 1540. Only the lower portion of the facade has remained uninjured, that indeed without question is without equal in richness and beauty among all contemporary citizens' and private buildings in Germany. The two pilasters enclosing the doorway exhibit in their decoration a rather overloaded composition, but sparkling with spirit and life. Notable there is the representation of a birth scene in miniature; but yet more remarkable is it that the entire ornamentation in both pilasters repeats the same meaning. But the execution of the one is left as by the hand of an inferior helper, just as on the tomb of the master of the house. This arrangement of pilasters is continued on the facade, but the shafts are shorter, are fluted and set on high bases. Between window and doorway a niche with a beautiful shell arch contains a lion with the arms of the master of the house. The assured mastery of the c composition, the well divided and finely executed ornaments, the precious and richly varied capitals, especially that of the sirens, the acaithus scroll on the frieze, all this one would take to be Italian work, unless new researches in the archives in regard to Görlitz buildings to be considered had taught us no better. Moreover can neither the rich double portal in the city hall, nor that of the crown, distantly compare with this.

Of citizens' houses, here is to be placed in time that of the "golden tree" built in 1532, No. 17 Oder st. Still it has retained from the old decoration only an ornamental arch in relief in the court, in which a handsome female form holds two coats of arms. The background is ornamented by an elegant flower garland; the enclosure is formed by dentils and egg mouldings. How the gable facades were then treated is seen on a particularly interesting example on the house at No. 2 Ring with the date 1541 and the well known evangelical legend; V.D.M.G.E. (The word of the Lord continues in eternity). The treatment is simple but stylish; the portal was changed by later pedantic additions, but originally had a plain architrave profile like the windows of the three upper stories, which like the cornices and other enclosing members was effectively animated by inserted

flutes. The surfaces are subdivided by pilasters and the steps of the gables are crowned by horizontal volutes in a peculiar way (Fig. 276). A somewhat different treatment is seen on the little facade at No. 43 Schueidnitz st. Likewise here pilasters subdivide the surfaces, and the windows have antique architraves; on the contrary the steps of the gable are crowned by semicircles, as the early Renaissance preferred. Incredibly rich in epitaphs is Breslau of the middle time. In no German city is approximately such an abundance of monuments of art-loving citizens of this epoch to be found. Here would found great treasures for the formative arts, even if only by photographic reproductions, that have so far disgracefully neglected the monuments of Breslau. I indicate only some of the earlier works. On the south side of the church S. Magdalen is placed the epitaph of Dr. Hirsch with the dry treatment of Renaissance forms, while on the nortt side at almost the same time (1534) originated the incomparably elegant little bronze tablet only containing an inscription, but enclosed by a border, that belongs to the most beautiful decorative works of the time. Also N. S Schebitz in his memorial tablet of 1549 on the east end of the church rejects that sculptured ornamentation, but the inscription with the two coats of arms and the finely ornamented pilasters of the enclosure compose a whole of high artistic charm. Very ornamental is also there the little tablet of A. Hornigk of 1551, which contains the crucifixion, venerated by the deceased and his wife. Also many others from the middle of the century until the beginning of the succeeding one afford valuable conclusions on the development of the forms. Only as an example will I refer to the epitaph of V. Nitius of 1537, where the ornament is so treated with dryness and stiffness striking at the late time. On the contrary very elegant there is the great and rich epitaph with the ascension of Christ enclosed by fourfold ornamental pilasters. Magnificent but already strongly barocco is the epitaph of C. Sachs (1595) with the representation of Christ on the Mount of Olives. An unusually elegant work is also the southern side portal of 1578 of the church. But to the noblest and most stylish belong the splendid intarsias on the choir stalls of 1576 of this church, dating from the best period of our Renaissance, an example of

which is given in Fig. 277.

On church S. Elisabeth first appears important the bronze t tablet of 1534, erected for the governor of the province, S. Monau, perhaps by the master of the contemporary monmment on the Magdalen church. Christ on the cross, venerated by the deceased, his wife and daughter, on a landscape background enclosed by ornamental pilasters. From the following year in 1535 dates the monument of P. Rindfleisch on the north side of the church, also a skilful work of the early Renaissance. Very helpless in composition and execution is there the epitaph of S. Monau deceased in 1547, probably first executed after the death of his wife in 1572. For in style it corresponds to the monument of H. Hertwig of 1575. Also here is the strikingly primitive and dry treatment by an evidently belated master. To the richest in its way belongs on the other hand the great wall tomb in the north side aisle of Ulrich v. Schafgotch, deceased in 1561. Besides many other monuments, it shows how long this sportive decoration of the early Renaissance remained in use here.

The latest time of the Renaissance in Breslau chiefly produced a number of facades, which in spite of great diversity in elevation and decoration have in common certain ground tendencies. Mostly yarrow and arranged on limited plans, they seek to create space by considerable extent in height. Hence the many extremely high gables, that give such an imposing stamp to the Ring and the principal stories. A finer development of the details on the contrary always recedes more and more; even richer membering and decoration are rejected as a rule. Only on the portals is sometimes placed a dry but frequently an already Barocco ornamentation. It is most striking, how little use these facades make of relief subdivision of the surfaces. The elsewhere in the Renaissance favorite vertical division by pilasters vanishes after the middle of the century almost entirely; only the horizontal belts between the stories are retained. Indeed the objection to treatment in relief goes so far, that even the bay window, such a favorite in the north, does not occur at all in private architecture. On the contrary men doubtless intended to animate the facades by colored ornamentation, or at least by sgraffitos. A distinguished example of

such painted facades, even if from a later time, is presented by the house at No. 8 Ring, that must have been the more welcome to the painter by its unusual width. The chief motive is still in the sense of the Renaissance and consists of painted columns of red marble with golden capitals; between them are niches with portraits of emperors; on the window parapets are figure reliefs. The whole has an excellent effect, recently f finely restored by the recognized care of the possessor. Besides the high gables then differ characteristically by the most varied outlines. In this animated contour of the boldly rising structures, for which Gothic already strove, the Renaissance has attained a peculiar and independent beauty. The vestibules of the houses were originally vaulted everywhere, partly with cross vaults, partly with tunnel vaults and with side compartments. They frequently contain stately entrances to the stairs. In the courts sometimes occur galleries on corbels as at the "Crown", but also sometimes wooden galleries, as for example in the house at No. 3 Tannen alley. Yet with the narrow plan this arrangement is only made at one side.

To the more richly treated facades belongs that at Little Groschen alley No. 15. With moderate proportions it is distinguished above most others by noble subdivision in relief, the fluted pilasters on the ground story, richly decorated Ionic half columns on the second set on strongly projecting curved consoles, and showing on the third the pilasters of forms like steles. All members are covered by surface ornaments in the style of the Frederic building at Heidelberg, the entore effect being rich and elegant. No. 39 has a little portal with splendid fruit scrolls on the archivolt, with metal ornaments on the jambs, shields with rolled edges in the spandrels. The vestibule is covered by a masterly Gothic star vault, the doorways show mediaeval architraves with crossed rounds, all this apparently from the beginning of the 16 th century. The same treatment has the windows and doorways of the court; which about the end of the epoch received at one side a bold wooden gallery. A magnificent portal in dry rustication enclosed by Doric pilasters with ox skulls and lions' heads in the metopes of the frieze is seen on No. 52. Otherwise this facade in the 18 th century was peebly changed, but three little volute gab-

gables give it a gayer termination. In the court an arch on D Doric columns gives admission to the stair. An imposing facade of the same time is presented by No. 2, the portal somewhat t tamer but rich and animated, the entire depth of the jambs covered by metal ornaments. All of fine execution. The facade has suffered by modernizing, but the mighty gable without any subdivision by pilasters has an original effect by the fanciful outline, that in part ends in the figures od an upright lion and a winged griffin. In the court is the same arrangement of the stair as in No. 52, but there are two handsome arms from the earlier time in an ornamental enclosure by Ionic pilasters. The adjacent house No. 3 has a smaller gable, but this is effectively subdivided by pilasters and cornices, and is crowned by moderately treated volutes. In the roof is seen a tunnel v vault with side compartments, elegantly decorated by flat stucco ornaments. One of the most colossal gables is shown by No. 27; the great surface is only subdivided by cornices, the gable outline fantastically animated by the strangest volutes, curves and scrolls. By the same architect was No. 28 with trather smaller but entirely semicicrcular gable. Original is also No. 21, a narrow and high facade, the gable divided by simple pilasters and with effective outline, further being adorned by several masks. A high and ogee gable is then shown by No. 9, lerely divided by cornices, the windows with indented architraves, such as frequently occur here.

A somewhat different and detached treatment has the very dry ogee gable at No. 4 Junker st. The forms of the metal style h here came into use on a great scale, such ar are found elsewhere and especially on the Baltic seacoast by the influence of Netherlandish masters. In fact a Dutch master occurred in the service of the city, H. Muntig from Grӧningen, who erected in 1583 the New Gate beside the little Fisher's portal. Also other Netherlandish masons and sculrturs are found. Likewise in 1591 the Danzig master H. Schneider from Lendau entered the service of the city and erected the Sand Gate in the style of the High Gate built by him, and it was torn down in 1816. He brought a strong preference for rustication and liked to ornament the ashlars by star-shaped patterns. The house at No. 2 Sand church possesses an original portal of this kind executed

in bold rustication, the ashlars alternately smooth or decorated by that star pattern with a smililar portal but rather less important is at No. 32. Schuh bridge; another is at No. 15 Golden alley, and a fourth of 1592 at No. 58 Ring- entirely different is the house at No. 5 Hintermarkt, executed in more severe high Renaissance, in conception of form and composition not unlike the so-called house of Du Cerceau in Orleans. A simple early portal of 1559 is seen at No. 45 Neumarkt; on the other hand we find in the Dom st. several effectively executed portals of the closing epoch, that all exhibit a dry rustication, which however is modified in many ways. On No. 3 of 1559 it occurs in combination with Roman pilasters and energetic masks; on No. 1, of 1606 the ashlars are alternately left smooth and decorated by flat metal ornaments; No. 5 shows an entirely similar treatment, probably by the same master.

Of church towers of the epoch is first to be mentioned as a skilful work of beautiful proportions the elegant one of the church S. Elisabeth with a doubled lantern. Its spire was erected in 1535 in place of the slender Gothic spire that fell in 1529. Less favorable is the effect of the spires of the towers of Magdalen church of 1565, whose outlines could be more freely curved. A skilful work in the same church is the pulpit, b begun in 1579 in the forms of a classical Renaissance by F. Gross, by whom is also the epitaph of Alexander v. Eck deceased in 1577 and his wife in church S. Elisabeth.

Finally mention should be made of some works in decorative art in the museum. Besides many excellent weapons made in the best Renaissance style, we name the magnificent great copper pitcher of Bartholomew v. Rosenberg (1595), covered by precious surface ornaments, among which only the figures are somewhat weaker. Then a rich beaker adorned by silver filigree, with repousse and engraved decorations, certainly not native, but an Augsburk work from the end of the 16 th century. Finally from the same time a table with inlaid work of great beauty, particularly noble flower pieces of good architectural arrangement, also with table legs of intelligent construction.

Liegnitz and Vicinity.

In the other cities of Silesia the Renaissance was introduced by the princes. This first occurred in Liegnitz. When one enters

the city from the north side, he has on the right the magnificent work with which the new style began here. It is the principal portal of the castle represented in Fig. 278 and designated by the date of 1533. According to the custom of the time, consisting of a great gateway for wagons and a little portal for persons on foot, it has a form treatment neither German nor Italian. The columns are banded several times, the swelled lower part of the shafts, the round pedestals, the singular ornamentation, the great consoles of the frieze, the energetic treatment of the capitals, finally the rosette shaped ornaments of the attic, exhibit a treatment that first recalls Burgundian -Brabantine work, and finds its analogy in the court of the b bishop's palace at Liege (now palace of Justice). The rich ornamentation is without proper refinement, the forms are soft and widely flattened, particularly the foliage on the swelled parts of the shafts of the columns and the flower festoons on the upper parts of the columns, that appear as if suspended on chains. Much better and more elastic seem the acanthus leaves on the freely composed capitals of the consoles. A characeristic motive is also the frequently employed flutes, that not only occur on merely the stylobate and the middle parts of the shafts of the columns, but also adorn the high frieze between the capitals. As the architect contended with the irregularity of the portal design, and sought sensibly enough to help himself by a capital above the keystone of the great gateway arch, as recognized from the drawing. But in the attic clearly appears the unsymmetry if the design in the arrangement of the arms and the two busts. However these parts are finely executed, especially the busts of the builder Frederic II (1488-1547) and his wife Sophia v. Brandenberg, in spite of the great injury to the attractive freshness of life.

Thus we have here a creation of that distinguished prince, who belongs to the noblest promoters of intellectual culture in Silesia. Even before he came to reign, by the pilgrimage to the Holy land undertaken in the twentieth year of his life from "personal fervor", he exhibited a true sense of ideal interests. Later at the head of a confederation of Silesian cities, he knew how to protect the country from the robber knights, and then during the time of his reign not only to increase his

domain and to bring it to higher prosperity by intelligent administration, but also powerfully to promote intellectual life. It was he, who as the first evangelical prince of Silesia introduced the Reformation, to arrange church conditions in milder and a more feeling way, and made important sacrifices for the elevation of public instruction. Indeed the idea of founding a university energetically adopted by him failed, but he strongly promoted the school at Goldberg under Trotzendorf. A work of this noble prince was the building and fortification of his castle, first under the impression of danger from the Turks, and perhaps begun in 1527, certainly in 1529. Since we know f from Dr. Wernicke's researches, that in 1527 W. Rosskopf was called to the duke at Liegnitz, it is highly probable that the important master should be questioned in the matter of the erection of the castle. How far he was engaged in its erection must for a time remain uncertain. Moreover the building was so considerable, that it was only completed after the death of the duke.

That already at the beginning of the 13 th century a castle existed here results from several indications in documents. An important architectural activity was carried on by Louis II, who built the great tower in 1415, that now bears the name of Hedwig's tower. It was indeed the same whose cornice with the battlements was erected by a French master, whom the duke had come to know in S. Denis on a journey in France, and had sent to Liegnitz. This tower is yet a well preserved part of the mediaeval arrangement, round and built of brick, with a beautiful gallery resting on consoles, that still testifies to the skill of the French master. An octagonal pyramidal roof forms the termination. Another active building period then commenced under Frederic I, to this probably belongu the south wing, on which are noted several doorways and windows from the late Gothic time with finely profiled mouldings intersecting at the angles. The Renaissance was then introduced already early on the castle, as we have seen.

Let us now consider the building in its connections, though it offers little interest for us with the exception od the already mentioned principal portal. The portal itself is constructed of nellow sandstone, while the other parts show brick.

Whether the letters I.V.E.V. and S.P.G.T. read in the entrance arch relate to the architect must remain unknown. But astinishing is an old tradition, according to which the duke called t the architect from Brabant to the castle, which fully harmonizes with the style of the portal. The long driveway covered by a tunnel vault opens with a heavy and later built constructed portal into the very large principal court, that is surrounded on three sides by two story brick buildings. Behind the main portal rises an octagonal Gothic tower, the Peter's tower erected in the 15 th century. All these buildings were erected in our time after the latest fire in the castle and are no less than happily momernized. Windows in this front court are mostly grouped in pairs and have in great part later architraves; only some in the south wing are enclosed by Ionic pilasters a and must have been already mentioned. The western portion of the side wings has on the window architraves surface ornaments all in the metal style of the Barocco time. These parts doubtless belong to the rebuilding by which duke George Rudolph adorned the castle about 1614, apparently by an Italian architect, after he had completed his journey undertaken "with heroic courage" through germany, Italy and Switzerland, France and the Netherlands, and had taken over the administration. To a still later time belongs the richly decorated arched portal of the chapel, according to an inscription erected by duke Louis. From the earlier epoch now dates only the polygonal stair tower in the southeast corner of the court. On the other hand just as little is preserved of the stone gallery extending on the south side, as of the magnificent decoration of the interior, particularly of the dining hall and of the great festal hall, which were still esteemed in the last (18 th) century. The west side is adjoined by a modern one story structure, opened by an unskilful row of columns set on consoles. A square tower rises there. Here occurs the connection between the second court, that is irregular and is surrounded by subordinate structures. Of interest is only the Hedwig's tower already mentioned, and standing in the southwest corner. If we finally mention a fantastic Barocco portal on the exterior of the north wing, which is of the same time with the parts built by George Rudolph of the inner court, then have we treated most essential portions.

We now find an increased architectural activity also in the citizen class as a direct influence of the extensive castle buildings; but the later times have mostly effaced here the original art forms of the facades, so that scarcely more than t the portals retain their old character. The city imposing by a clear and stately arrangement of its Ring and of the principal streets has thereby lost much of its earlier expression. . Also the sgraffitos, that here frequently existed, have disappeared without a trace. But it is very striking, that perhaps with the exception of a few already strongly Barocco examples in Liegnitz, the gable facades are entirely wanting. As in Breslau the vestibules of the houses are vaulted throughout by cross vaults. Development of wooden construction seems here ever less attempted than there.

The works in the early Renaissance of most importance is the facade at No. 16 od the Ring; entirely decorated by pilasters in the ground story, all surfaces covered by ornaments, the portal arches with dentils and egg mouldings, the spandrels animated by busts, the frieze adorned by rich scrolls of foliage, the merely ornamental with great diversity in invention and freshness in execution, the figures in puerile awkwardness. The work originated about 1550. From 1556 dates the portal at No. 13 Ring, likewise early Renaissance and enclosed by Corinthian pilasters, the arch adorned by male and female antique busts, the pilasters themselves with handsome relief medallions and good foliage ornament. The more unskilful are Adam and Eve in the arch spandrels; inconceivably bad are the wild men, that support the arms above the portal. Very dry and wretched appears the Renaissance in 1544 on the little portal at No. 9 Frauen st.

The second half of the century was unsatisfactory for Liegnitz. After the death of the excellent duke Frederic II, the c country was thrown into ruin by his son and successor Frederic III, which then only increased under duke Henry XI, as we already knew from Schweinichen. First about the end of the epoch we again find in Liegnitz vestiges of an increasing revival of art. First is to be mentioned the Gymnasium of 1581, which at least by a simple and bold portal and effectively enclosed windows exhibits a certain monumental character. With the begin-

beginning of the 17 th century commences a late revival of architecture, that produces several works of unusual refinement. Thus the small but very elegant portal at No. 15 Schloss st., with finely treated foliage of the year 1613. But the casterpiece and generally one of the most beautiful creations of this time is the portal on the corner house of Frauen st. next the Ring (Fig. 279). According to its composition it already belongs to the best works of our Renaissance; but the ingenious lightness and refinement in the execution, the wonderfully free acanthus scrolls, the spiritedly treated heads and masks, the winged caryatids of the enclosure, all this is of a beauty indeed nowhere amain in all Germany. That no illustrations of such works exist, and not even photographs, is a proof of how far behind we still are. Also the use of a very fine surface ornament in the character of stamped leather on the inner surfaces shows an important master. A number of smaller works of the same time and similar tendency, even if less important, is found scattered everywhere in the streets. Thus No. 25 Schloss st. has a dry arched portal with great use of surface ornament in the metal style of that epoch. With like treatment is a little portal at No. 35 Frauen st. of 1610, on the keystone being a handsome little female head. At No. 21 in the same st. er an ornamental portal with richly moulded arch, a grotesque mask on the keystone. At No. 27 Ring a similar one has a fine lion's head as keystone, that is almost repeated at No. 8 Burg st., manifestly by the same hand. At 13 and 26 in the same st. is the same design, here from the year 1608. Finally is a rather more stately work at No. 5 Schloss st., where the finely carved house door with its iron fixtures and knocker forms a characteristic whole.

What lasting activity in architecture in the early time of our Renaissance distinguished these provinces is still proved by a number of artistically worthy monuments. The earliest and at the same time one of the earliest of the German Renaissance in general are the parts falling in tis epoch, of the fortress of Grödlitzberg near Haynau, where about this time the excellent duke Frederic II of Liegnitz caused to be erected important buildings. Already in the early middle ages the porphyry hill rising steeply out of the plain was fortified; but first after

the place passed by sale to the hands of duke Frederic I, began there an extensive activity in building. First the energetic and prudent prince caused to be erected the rectangular keep, according to the contract of 1473 by the masters B. Rose from Breslau, B. Blöschuh from Liegnitz and H. Trauernicht from Görlitz, whose mighty ruins still tower above the other structures. In that contract are given the exact form, construction a and arrangement of this "prince's defence", that must be erected after the model of the tower of Liegnitz castle. A second greatly ruined tower, that rises at the angle of the castle court, probably belongs to the same time. After the fortification of the fortress had been cared for in this manner, there commenced under duke Frederic II the erection of the castle proper, the "palace " according to the mediaeval expression. This consists of a main wing with the imposing length and width, adjoined at an obtuse angle by a shorter branch of the same width. In the angle where both intersect is found entrance. T The high and broad portal with pointed arch, that contains the principal entrance. On a flight of 13 steps arranged in the extremely thick wall, one ascends to the elevated ground story, first indeed in a spacious vestibule covered by a richly intersecting late Gothic star vault. From this a stone winding stair leads to the upper story, at the right being a door into the kitchen anf the rooms appertaining to it, at the left on the contrary being another portal to the great knights' hall, that is twice as long as broad, occupying nearly the entire wing. This magnificent room is covered nb an imposing Gothic net vault with bold ribs; similar vaults cover the three deep window niches, that lie in the extremely thick south wall next the castle court, lending to the entire room a particularly c comfortable appearance. Adjoining this hall at the west is a smaller room, distinguished by an extremely rich net vault, a fireplace and a deep window recess. A stone winding stair formerly led from here to the upper story. We must indeed assume, that this smaller room especially formed the centre of the society in the colder seasons of the year.

But most important now for our consideration is the portal marked with the date of 1522, which forms the entrance to this room; for while the entire architectural arrangement and before

all the construction appears entirely mediaeval and bears the strict stamp of the Gothic style, the architect has proved on this part his acquaintance with the forms of the new architectural style; it is entirely executed in the character of the Renaissance. A broad enclosure by very depressed and ffluted half columns on low plinths adorned by rosettes serves to enclose the doorway. The rather destroyed capitals appear to have been a free imitation of Corinthian. The lintel of the doorway forms a cornice ending with a slab. Above this rises like an attic a flat niche, notably narrower than the portal, flanked by twn fluted pilasters and crowned by a doubled frieze. The niche contains a male head with short curly hair, beard and moustaches, which Dr. Weinicke conjectures is the portrait of the architect, since over the nich is read the name of W. Rosskopf. Hence there can be no doubt, that we have in this Görlitz master to recognize the builder of the postions of the castle just described. Like the other German architects of that traysition time, he still cherished in construction the mediaeval traditions of the Gothic forms, while in especially prominent details he already turned to the Renaissance. But here occurs a certain ammaturity and timidity in the conception of the new forms, and especially the handling of the chisel is yet still rude, unskilful, the knowledge of the new forms is yet superficial, indeed there is even expressed in the inscription of the name of the master the Arabic figures of the date with great vacillation and no clear conception of the beautiful antique script of the Renaissance, so we shall soon see that master Rosskopf in the result knew how to develop the foreign style in the full freedom and to a peculiar charm. In any case he belongs to the most influential path-breakers of the Renaissance in Germany.

About the same time extensive buildings were added to the city hall at Löwenberg, in which also the transition to the new style occurred. The nucleus of the building with the stately rectangular court covered by a dome is a work of the early middle ages, The eastern main facade is dated in 1523 according to Dr. Wernicke's statement, exhibits a stepped gable in Gothic style and a flight of steps with a roof leading up to the portal, as so often occurs in our old city halls. In the ground

story here and on the southern longer side are placed great w windows on pairs separated by cross mullions. They appear to be enclosed by elegantly treated pilasters and ornamented friezes, on the character of which the small and not clear photographs, according to which Ecamvwriting, fermit no decision. Furthermore as it appears, in Lichtenberg only in one patrician's house is an arcade court with columns of 1541, and on a suburban house is marked a remnant of a richly painted sgraffito frieze. The cast,e at Matzdorf in the vicinity is likewise a plain building, whose forms allow the conclusion for a tolerably early time. Many other works of the Renaissance must still be found in the vicinity; yet no sufficient reports on them a are at m1 command.

Incomparably more important is the castle lying in the vicinity at Plagwitz, since 1826 . provincial insane hospital, a substantially well preserved work of the Renaissance time, erected after 1550 by Rambold v. Falkenberg, lort of Plagwitz. Externally the building arranged about a rectangular court presents nothing remarkable; only the principal portal exhibits a rich and also original composition. Doubled enclosing pilasters with the inner ones boldly projecting flank the broad round arched portal. The surfaces of the pilasters as well as the bases on which they rest are covered by fine Renaissance ornaments, the capitals show the Composite form. Also the arch is broken by a moulding at the impost, but is enclosed by a b belt-like band, that is decorated by ornamental rosettes. Two antique portrait medallions fill the spandrels. The superstructure first forms two friezes, separated and crowned by boldly moulded cornices, each being finely decorated by two, thus in all by eight richly treated coats of arms. Above this entirety rises at the middle a considerably narrower portion in the form of an attic, that encloses a window of the upper story. Richly ornamented pilasters also enclose this part, which at both sides is connected with the broad lower portion by weak and tasteless volutes. A richly interlacing scroll crowns the whole at the middle. The composition however is rather poor with all the richness of execution, the treatment of the details l lacking energy and sharpness.

The most interesting part of the castle is the court, that I give in Fig. 250. [illegible]

E give in Fig. 280. In treatmeot it substantially harmonizes with the portal, as particularly shown by the preference for rosette ornaments on the archivolt and even the wall pilasters. The arcades of wide span with the powerful stumpy Ionic columns, the upper gallery, whose roof directly rests on smaller columns, and before all the picturesque arrangement of the stairs within the arcade at the left of the entrance lend to the whole an o original and characteristic stamp, in which is expressed a self-conscious classicism.

An entirely different mode of treatment is shown by the portal of the castly at Haynau, according to the conjecture of Dr. Wernicke perhaps a work of the city architect of Breslau, J. Gross, who was engaged there about 1550. The entrance opening with a round arch (Fig. 281) is enclosed by richly ornamented flanking pilasters, but the adjoining two windows are combined in a group.with the portal by similar though considerably shorter pilasters; a composition that is more naive than worthy of imitation. A tolerably hegh frieze extends above the whole, t with the busts of the builder and his wife in the middle panel, as well as adorned by the two shields of arms, while the side panels are filled by acanthus scrolls terminating in figures. Fianally above the middle panel is an inscription tablet enclosed by a moulding coiled at the ends in a semicircular form. The entire work exhibits richness and ornament, although as so frequent in our Renaissance, the arrangement forms its weak side. Yet it is a valuable example of Silesian architecture iy the best time of the new style.

But if one desires to form an idea of the individual freedom in the creations of that epoch, then must he merely take for comparison the magnificent portal of a house on the Ring at Bunzlau, which Fig. 282 represents. Its enclosure is formed by coved pilasters covered fine surface ornament, at the lower ends formed into two seats, such as the citizens" houses of that time so frequenlty exhibit. Two little angels" heads on the upper cornice extend their wings above those seated as if protecting them. But the magnificent portion of this portal is the luxuriant foliage scroll, that with skilful guidance of t the chisel is cut almost free from the ground and covers the wide archivolt. Also the terminating frieze shows a similar decoration. On the contrary the atlantes are inferior, which

end in rolled cartouches and form the sides, winderfully completing the arnlar treatment of the arch spandrels, from which project two warriirs' heads in the strongest high relief. The architect certainly needed such strong fortissimo to keep pace with the luxuriant ornamentation of the whole. The treatment so strongly recalls that of the Görlitz facade given in Fig. 296, that one must also here indeed assume the work of an architect from there or the influence of the Görlitz school. Perhaps it is a work of the junior W. Rosskopf, who was active in Bunzlau according to Dr. Wernicke"s statements, as in his native city he held the office of city architect as successor to his father of the same name.

A magnificent piece of the late Renaissance is the portal of the castle of Giessmansdorf in the circle of Bunzlau. It employs all forms of the Renaissance in a certain strength of expression, yet still without proper Barocco elements, so that the effect is full of relief in a high degree and yet at the same time is noble. The great portal arch is entirely covered on its broad surface by winged heads of angels and female masks, as well as the pilasters that support it; soaring genii in rather awkward poses fill the spandrels of the arch, numerous heraldic arms in two series above each other adorn the high attic, over which a luxuriant addition of allied arms terminates the whole, their forms held by upright old men. To enclose this abundance of sculptured life within fixed borders, two columns standing on decorated stylobates and with composite capitals form a bold enclosure, that continues in the breaks of the frieze adorned by figures of the Virtues. Also the middle of the frieze projects above the bold console with mask and is decorated by a third female form. Similar figures are all in extremely animated flowing garments and are also arranged on the uppermost crowning. A stronger degree of Barocco expression is shown by the likewise magnificently effective portal of the castle at Siebeneichen near Löwenberg. The composition is somewhat looser than that, especially an attic is lacking, that would balance the lower parts. On the contrary the arrangement of the arch with wide border decorated by reliefs is the same, being enclosed by two projecting columns of the Corinthian order. Graceful in free relief is the effect of

the

the vines forming spirals abound the shafts of the columns. Luxurious sirens in bold relief are placed beside the portal beneath the windows accompanying it; splendidly treated Barocco shields of arms are seen at both sides above the upper cornices, while the middle only exhibits a painted shield of arms.

Brieg.

The chief work of the Renaissance in Silesia is without question the castle of the Piasts at Brieg, even in its mutilated and mistreated condition it is still one of the noblest and g grandest creations of this epoch in Germany. And again is it the work of one of the best princes of the land. George II, s son of a likewise excellent father, Frederic II of Liegnitz, to whom Brieg fell by inheritance, in his prosperous reign of nearly forty years (1547-86) put his duchy of Brieg in condition, so that as a contemporary said, the old land could no longer be recognized and the new could not pe seen without surprise. Still under Frederick II in 1547 was commenced the building, that on the site of an earlier one of the year 1369, likewise already built of stone, rose in the entire splendor of t the Renaissance style. But as his father had called Netherlandish masters for the Liegnitz castle, so George brought Italian artists into the countryfor his building. We are not more fully informed concerning them by documents. At earliest master Jacob Bahr or Bawor from Milan appears as architect of the castle in Brieg. With master Antonius of Theodore he built at the same time the city school and completed in 1553 the imposing portal of the castle. When the envy of the natives rose against him and his Italian masons, the duke took him under his protection by a decree of Oct. 26, 1564, in which he gave him the highest praise. B. Vorrah was also an Italian, who was engaged on the building of the castle in 1562. On the other hand master Caspar was later mentioned in 1568 under the name of Caspar Khune as being a German. He must have been an important master, since he was called in 1568 to build a house for the chancellor v. Pernstein at Prosnitz in Moravia, and in 1572 at the request of Joachim Ernest v. Anhalt was even sent to Dessau. Later master Bernhard, also an Italian, was engaged on the erection of the castle in Brieg, and was also called to Breslau in 1576 for the building of Ohlau castle. Likewise an Italian, master

Lugarnin 1585 was eotrusted with the building of the castle at Nomptsch. concerning this building is interesting a letter of the duke in that year from Prague, that recommends the imitation of a roofed balcony frequently occurring there for his castle.

The castle at Brieg will now be considered and iis thus the work of Italian architects. But if we compare it with the palace erected at about the same time in Landshut by Italians, t that represents the strictest Roman palace style of the high Renaissance, we recognize that in Brieg the foreign masters have adapted themselves far more to German customs. This is already shown by the facade with the magnificent structure of the portal represented by Fig. 89 in Volume I. It is a structure built of sandstone with the greatest care, on all surfaces and architectural members covered by that abundance of ornament, that in this richness occurs only in the early Renaissance of upper Italy. The more effectively appears the charm of this d decoration, since the background consists of ashlar masonry w with strongly accented joints. The composition of the portal is based on the custom generally prevailing in the north, of arranging a great gateway with a smaller portal beside it. Symmetry is thereby lost, but the Italian artists overcame this difficulty more successfully than the Netherlanders at the portal of Liegnitz. Still nothing remains for the attic, than to pass to a purely symmetrical arrangement. It is accordingly adorned by three magnificently executed shields of arms, the two at the sides being hecd by armed men. Between these o on the projections of the cornice are seen the finely wrought and almost lifesize figures of the builder and his wife Barbara v. Brandenburg. Then follows the principal story with three g great windows of beautiful proportions and finally a lower second story, both separated by a double row of busts of princely ancestors. The portals and all windows are enclosed by a double system of pilasters of the finest Corinthian order, the larger of which produce the vertical subdivision of the facade. The abundance of ornament is inexhaustible, lovering all surfaces, pilasters, friezes, tympanums and arches and pedestals. Its execution shows different hands. With spirited design and great diversity in imagination,the technical treatment is mostly rather rude. Of high beauty are the acanthus scrolls of both pedestals

destals

pedestals at the angles of the attic; on the contrary the scrollwork is feeble over the little portal. The capitals all exhibit the developed Corinthian form. The archivolts are decorated by elegant rosettes. Finely are executed the numerous portrait figures, very lifelike are both principal figures, though the lady is somewhat injured by a too careful execution of the costume of the time. On the uppermost frieze are read the proverbs:-"The word of the Lord continues in eternity. If God be for us, who is against us. Justice supports the throne".There are also a number of inscriptions with the numerous figures, so that accordingly this side of the building belongs to the richest of its kind.

A wide entrance hall (A in Fig. 284) covered by a tunnel tunnel vault leads to the great court B, where it ends in a great and somewhat pointed arch of 30 ft. span. Likewise this arch is again a show piece of decoration, ornamented by Corinthian pilasters on the enclosing piers, that are adorned by trophies and emblems of all kinds in a rather too large scale. The archivolts themselves are characterized in an original way as great oaken garlands wound with bands, so that the impression of a triumphal arch is produced. In the spandrels are placed the a arms of the duke as well as of his relative by marriage, Joachim v. Brandenburg, beside them being the date 1541, while on the outer portal is 1552. On a little side portal is read:- "Confidence requires precautions". The entrances to the cellar are treated in dry grotto rustication, but on the plain imposts are beautiful wavy bands.

The court in its original condition must have made an incomparable impression. Not merely the richness of the Ionic porticos extending through two stories (Fig. 286), the numerous o ornamentally enclosed windows and portals of the upper stories, the original free and fancifully formed antique portrait medallions in the spandrels of the arches, but even more the unusual grandeur of the proportions stamp it as an architectural work of the first rank. The great axial distances of the columns of 16 ft. scarcely find their like anywhere on German buildings of the time; to this is added a story height of 18 to 20 ft., that also appears considerable for northern proportions. All this is now in great part in the conditions of the worst dest-

destruction. Only a few columns still stand upright; in the e eastern main building and in the long extending northern wing may the original color system be so far followed as indicated in our sketch in Fig. 287. Also here in the corner at D are notable the diagonal position of the columns and the arrangement of the stairs connected therewith. As may be seen, the main entrance did not lie at the middle of the eastern wing, but was transferred far to the south, where is found a second stair in (Fig. 284).the corner opposite the nearly destroyed southern wing. Both stories are arranged in simply broken rectangular flights with landings. The winding stairs elsewhere preferred in German castles are rejected. At the west the court was enclosed by dry and later subordinate structures. On the other hand a remnant of the mediaeval plan is still preserved in the chapel, whose southern choir ending projects externally beside the main portal. Of the rich treatment of the interior as described, no vestige now remains. Since the great destruction in the last (19 th) century, the splendid building has been a daily increasing ruin.

Of the public buildings of the city, the gymnasium is first to be named, which duke Meorge caused to be erected by the same master J. Bahr before 1564. A plain structure that exhibits l little of its originally rich equipment. Apparently the execution was here placed in inferior hands, perhaps those of German stonecutters; at least the portal of the little entrance beside it is an unskilful work flanked by misunderstood Ionic half c columns with badly drawn figures of Religion and Justice in t the spandrels. It is striking for the little entrance, that no keystone put a joint is found at the crown of the arch. Over the portal are two richly painted arms held by two fat angels.

Far more imposing is the city hall, indeed small and careless in treatment of forms, but attractive by picturesque grouping. (Fig. 288). The two towers flanking the facade enclose a portico resting on three Tuscan columns, above which an upper portico resting or wooden posts forms the connection with the principal story. The main stairs ascends in the rectangle lying in the tower at the left, with a subordinate one in the other. The upper portico opens on a plain but elegantly treated portal decorated by beautiful festoons of fruits and lions' heads;

in the spandrels of the arch are two female figures. In the i interior the doors have simple though beautifully composed Renaissance architraves. The execution may well refer to Italians. Yet it as stated, the building is important less bn detail forms than by the striking grouping of the exterior. The stair t towers with the porticos, the high roof with its gables, all which is exceeded by the great main tower, makes this city hall one of the most picturesque in Germany.

The private architecture of the citizens in Brieg mostly belongs to the close of the epoch. Of works of the early Renaissance, I only have to indicate the precious little facade at No. 6 Burg st. Indeed the arched portal with its rustication, on each ashlar being a head or a rosette, is by an inferior hand; but the Ionic pilasters that subdivide the ground story, with their splendid arabesques and particularly the frieze with its cupids, that bear a shield of arms, play with seahorses and o other roguish tricks, belong in animated invention and the free swing of the work almost entirely free from the ground, to the most striking that we possess in this kind. In the upper story four smaller Ionic pilasters subdivide the surfaces and are also richly ornamented. The termination is formed by later pedantic vases. Also over the doorway is apparent similar bad a additions. The upper parts of the facade, that also were originally executed likewise, are now entirely modernized tastelessly. Unfortunately the beautiful ornaments are also covered by thick whitewash. Whether G. M. over the portal denotes the architect must remain uncertain.

The remaining private buildings of the city belong to the last epoch of the Renaissance. Nearly all exhibit the gabled construction in most manifold ways, indeed very different from the mode prevailing in Breslau. If the subdivision in relief was there neglected in favor of a more picturesque principle, it here enters into its full powers. Not merely with the bold subdivision by pilasters and columns with richly treated cornices rhythmically animate the surfaces, a richer ornamentation also occurs in the low relief, mostly executed in stucco. But these facades become yet more interesting, because they are divided into two gables, or exhibit a complete gable at the middle, that is accompanied by two half gables. The first form

occurs in a very elegant way on a little facade at No. 4 Wagner st. (Fig. 289). Here Ionic columns are sunk flush and effectively subdivide the surfaces, being set on bold volutes that f form a complete frieze. The windows are enclosed by paneled a and faceted ashlars, the larger surfaces are animated by metal ornaments, and the outlines are further enriched by bold volutes. Similar double gables are shown by the house at No. 2. Burt st., furnished with dry pilasters and simple voluteu; the portal in a richer way has pretty foliage ornament, that covers the Corinthian pilasters and the archivolts, while the frieze exhibits metal ornaments. The other idea especially characteristic for Brieg with an entire and two half gables is seen in a graceful way executed on the house at No. 22 Burg st. from 1614. Also here (Fig. 290) occur the little sunk columns, between which a shell niche receives a crouching lion supporting the arms. Particularly elegant are the weathercocks cut from sheet iron. To the highest splendor is developed the motive of the facade on Nn. 29 Ring. Above on the frieze is read:- "Faith is perpetually praised". 1621. We likewise find here the little sunk columns; but all surfaces are covered by metal ornaments, such as known on no second example, all being in bold relief, as if the entire facade were covered by iron overlays. Finally a purely picturesque treatment is exhibited by the corner house of Wagner st. and the Ring, with double gables projecting toward the square, all surfaces adorned by light flower scrolls on a dark ground, certainly executed in the 18 th century, but in the good tradition of an earlier time and therefore with t the most splendid effect.

Neisse.

The bishop of Breslau had a castle here since early times, Jacob of Salza rebuilt after a fire in 1523. But nothing more remains of this workl, because in the last century (18 th) was erected the yet existing tasteless building. But indeed the parish church preserves a great and high Gothic hall design with the tomb of that bishop in the north part of the choir aisle, who died in 1539. It is a detached tomb in form of a sarcophagus, on which lies the extended figure of the deceased. Vine foliage in Renaissance style forms the enclosure, and in separate panels as an expression of the humanistic tendency

of that time, that had been entirely referred to Christian views, there are placed four antique heads of heros in beautiful laurel garlands. At one end is the striking bust of the deceased, at the other being a droll little boy with holy water stoup a and censer, while two nude genii hold the inscription tablet. It is a fine work of the early Renaissance. In a chapel of the south side is the magnificent tomb of bishop Promnitz (d. 1562), a great canopy resting on three stumpy columns and as many half columns on the walls, beneath which the figure of the deceased is extended on the sarcophagus, that rests his head on his arm. The influence of the Rybisch monument in Breslau is undeniable; the fine foliage adorning the arch and its spandrels and the wall panels is well treated, the figure itself being of moderate work, excepting the skilfully conceived head.

Among the numerous civic buildings of the picturesque city, the city hall occupies the first rank. In the nucleus it is y yet a design derived from the middle ages characterized by a high Gothic tower with a slender pyramid anf recurved arched windows. In the late time of the Renaissance the building received important changes, boldly rusticated portals, before all at the middle of the square being the projecting wing with the city scales of the year 1604, shown in our Fig. 291. It is one of the best compsed facades of this epoch, having a splendid effect by the imposing portico with rusticated piers, the grouped windows, great cornice, and above all by the gable above. Notable is especially the rich ornamentation by statues, that begins with Justice in the niche of the principal story and ends with a figure of Religion on the apex of the gable.

The house facades of Neisse have a general character, that differs both from those of Breslau and of Brieg, furnishing satisfactory evidence that in all these cities, we have to do with independent schools of architecture. Facades in Neisse are more boldly profiled than those in Breslau and even in Brieg. In development of the relief they even advance a step farther than the latter; where those sunken columns are employed, we find prominent pilasters mostly diminished downward like steles. As a rule are added energetic volutes at the edges of the gable. But there is frequently found a gable motive, which departs from this richer outline, and breaks the steep

roof line by a canopy with a gable roof projecting at each story. Then this rests on pilasters continued on the gable wall. Thus appears a simple house at No. 72 Bishop's st., but where the architect has made himself blameless bn a magnificent portal. The Doric pilasters and the crowning gable, that bears t the arms of the bishop, at its centre, are ornamented by metal ornaments and faceted ashlars, the arch spandrels are filled by neatly wrought arms, the side walls being treated as niches according to a favorite motive in the German Renaissance. There are read 1592 and the proverb;- "May the Lord bless this house and all that dwell within it". The same form of gable is found with richer accessories on No. 27 Ring, as well as four other houses on the principal square. The house at No. 6 Ring is decorated by coupled pilasters and heavy volutes. Very richly membered, with dry cornices and sharply accented volutes and energetic pilasters, is the facade at No. 36 Ring. A plain arched portal with faceted ashlars is shown by No. 42 there. A similar one at No. 3 Breslau st. is in the dryest style with metal ornaments and rustic ashlars. The same treatment is carried to the highest richness as found on the high gable of No. 16 Breslau st., with an entirely Barocco curved profile and pilasters like steles, all members covered effectively by the favorite metal ornaments. One of the largest, dryest and most effective facades is at No. 23 in the same st., employing rustication on the pilasters, adding two great lilies as acroterias. Also the smaller gable at No. 18 there is treated in a similarly expressive manner. On the contrary a wide facade is seen at No. 32 Ring with two simple rusticated portals, the great vestibule having vaults on rusticated piers, the ribs and compartments of the vaults very finely divided and adorned by stucco ornaments. But it is a later and belated design, for on the portal is read 1675. Meantime I call attention to the Gothic portal at No. 35 Ring, that opens into a vestibule with Gothic ribbed vaults. On its wall is the interesting representation of the last judgment.

The animated architectural activity prevailing here about t the close of our epoch is also shown by the Breslau gate, whose rectangular Gothic tower is ornamented by fanciful Barocco gables on all sides, between which are semicircular turrets with

battlements en a very picturesque way. A show piece of artistic ironwork is finally the well in Breslau st. entirely enclosed by a wrought iron covering on a stone curb. On this is read:- "According to the desire of a praiseworthy magistracy made by W. Helleweg, artillery inspector in the year 1686". In spite of this late date, here stil prevails a masterly technics, that combines the wealth of imagination in the splended scrolls and fancifwl figure elements. The work is even enhanced by gilding. A very skilful grille of the year 1627, though not of the same richness, encloses the font in the parish church. Also several chapels are adorned by good iron grilles of this time.

Oels.

While only fragments of the most important architectural works of the early Renaissance in Silesia, the castle at Liegnitz and at Brieg, have come to us, the imposing castle in Oels, a aside from certain alterations, has remained unchanged as the most prominent monument of the following epoch. Its origin was substantially commenced in 1559 by duke John v. Münsterberg-Oels (d. 1565);in 1562, according to an inscription; the further extension of the castle was by duke Carl II, who completed it in 1616.

Approaching from the southeast side, one passes over the old wide moat of the castle to the external magnificent portal (Fig. 292), which is marked 1603, and thus belongs to the parts added by Carl II. It is a powerful and richly executed rusticated w work, on whose ashlars occurs the very effective star pattern, which we have already often found in Breslau. Thus perhaps the work of a Breslau master. The pompous crowning is Barocco, wh-where two rising lions support three elegantly treated coats of arms. Between extend festoons of fruits alternating with masks, lions' heads, scroll work, accompanied by upper pyramids. The whole is a masterly compositiouin excellent execution in the sense of the time. On the frieze is the proverb:- "Where God himself does not protect the house, then is our watch useless". The part of the castle rising behind this projection ends at the right corner in a round corner tower, that extends to all stories and is opened by arched windows. At the left p progects a rectangular bay window. Entering through the gateway, where are read the date 1563 and the letters A.G.D.E.,

one reaches a second port.l consisting of an arched gate and rectangular side doorway. This is the earlier work executed under duke John with the wall and moat from 1559-62. As its b builder must master C. Khun indeed be designated, whom we have already found busied in Brieg and other places, and of whom we lear that he was already in Oels in 1561. The arch consists of rusticated ashlars, but the spandrels are filled by beautifully carved foliage. On the cornice stands at A the figure of a knight. A passage is covered by tunnel vaults and side compartments Son our Fig. 293 being under the room marked A), then leading into the outer court of the castle, where just at the right at is seen a projection like a tower with a high curved gable and a little arched portal. On this is read that duke C Carl on April 6, 1616, completed "this nearly built stair as well as the passage". It is a small work executed with careful elegance. In the interior the stair extends around a square o newel in fl·ghts at right angles. The connection with the principal building is made by a vaulted passage. All structures show rich vestiges of sgraffitos in rectangles and sportive plays of lines. From here to the left a vaulted gateway leads into the great main court, which forms a nearly square rectangle of imposing extent, even more than 100 ft. wide at the smallest place. At the left a mighty round tower D projects into the castle court, on whose gallery is read the date 1608.

Most interesting in this architectural group, unusually attractive by magnitude and picturesque alternations, are the connecting passages, tha accompany the building as open galleries. (Fig. 294). At the left such passages extend on great stone c corbels in both upper stories, the upper one being protected by a roof resting on wooden columns. Both continue around the circular tower, and that of the first story then extends on t the front wing B as a wooden gallery resting on the projecting masonry of the ground story. An open stair at E leads to the main portal of the high ground story and also to the open passage like a terrace extending along the wing F, also accessible there by a stair. At the end of this wing a rectangular building projects into the court. From this again extends a masonry terrace on the ground story of the wing G, which is then connected a· the corner with the gallery of the first story by an

stair. Thus in a well calculated way the separate parts of the extensive plan are connected together.

The entire building is constructed of brick and plastered a and was formerly animated everywhere by sgraffitos. The architectural forms are plain throughout but are executed with a secure hand of a masterl,the architraves of the windows and the portals are of ashlars, also the main portal is only treated in simple rustication with Doric pilasters and triglyph frieze. The metal ornamentation of the time is sparingly employed. A little doorway to the tower with Gothic rounds testifies to t the great age of this portion. Above the tower develops in an octagon with bold gallery, over which the temmination rises w with its repeated enlargement and lantern. Stately is the effect of the nigh gables of the roofs on both main wings, and even richer must have originally beenthe view, when the wing F still possessed both upper galleries. The projecting roof gables must have likewise extended on the exterior of the left wing. Nothing of the old equipment is preserved in the interior, and only the great library hall is remarkable. The broad moats are filled, that extended around the entire castle and well kept park surrounds the picturesque structure. A connection between the castle and parish church is obtained by a vaulted passage. As master of the building H. Lucas was determied by A. Schultz.

In the parish church two tombs of the time are noteworthy. The simpler one consists merely of a tablet with relief, states that the date of 1554 it was erected by duke John to his brother George, who died in the previous year. It is a good work, particularly skilful in the figures; the borders of the slab bearing the rather straddling relief of the deceased, is formed by rich Renaissance pilasters with freely composed Ionic capitals. Finer is the double tomb of the architecture-loving duke John (died 1565) and his wife Christiana, who preceded him in 1556, and that the prince himself probably caused to be erected during his life. He called for this a foreign artist, J. Oslew of Würzburg, who has perpetuated his name by an extended inscription on the monument. The figures are stiff and spiritless, but the pilasters that enclose the sarcophagus on all s sides have gracefully treated ornaments in which fanciful fig-

figures are mixed with scroll work.

What Renaissance works are elsewhere found in Silesia must be left to local research. For the general relation of Silesia to the Renaissance will suffice what is given, and I must content myself with it. The interesting portal of the castle erected in 1580 at Guhlau near Nimptsch that exists in an illustration, is especially valuable for its complete painting. In composition and sculpture of less importance, it would indeed by a work of a provincial German stonecutter.

Upper Lausitz.

Much allied to Silesia in political destinies and the development of culture appears Lausitz. Particularly in the epoch to be considered here we find it after the 14 th century attached to the crown of Bohemia, to which it also continued faithful during the Hussite war, although it thereby brought on itself devastation by the wild Hussite hordes. Later in 1467 it freely placed itself under the powerful protection of king Matthias of Hungary, but at the same time renewed the lod league of the six cities, that understood how to obtain great freedom and to flourish by strong adhesion. After the death of Matthias in 1490 the two margraviates of upper and lower Lausitz adhered to Bohemia, and during the unfortunate times of the 16 th and 17 th centuries shared the fate of the other German provinces of Austria. The high bloom of material life, which great cities had attained by commerce and industry favorably affected at the same time intellectual endeavors. The cities of Lausitz adopted early and decidedly the Reformation, and for this had to suffer severe oppression by the Hapsburgs. No less easly was accepted the new art style of the Renaissance, and it was expressed in the number of monuments. This is especially true of Görlitz, whose monuments have a prominent value for t the history of the Renaissance in Germany. Even earlier the c cities knew how by characteristic monuments to produce evidence of a certain grandeur of monumental conception. When one sees the mighty Kaiser fortress, the five aisled church S. P Peter with its noble internal effect and so many other monuments of the middle ages, he recognizes the early importance of the great city. First during the unfortunate ending of the Smalkald war, in which it bravely took part, its power was

broken. It lost 25 villages, was compelled to surrender its e entire war material and to pay a considerable sum.

One of the noblest blossoms of the Renaissance in Germany are those parts, which the city caused to be added to its mediaeval city hall in this epoch. Still in Gothic construction had been erected the tower, as builders of which are named the master stonecutter Albrecht and the city master carperter Jobsten. When complaint arose concerning negligence in the building, Peter of Pirna, architect of duke George v. Saxony, was called from Dresden to examine it. After 1519 the work on the tower and adjacent parts was carried on, whereon W. Rosskopf was engaged as mason and master stonecutter. At the rebuilding of church S. Nicolas, that he also conducted, it was said of him, that he executed the building according to the advice of his instructor Benedict of Bohemia, superior master of works of the building of the castle at Prague. Without question is this Benedict of Laun, whose works were mentioned on pages 95 and 104; valuable evidence of the influence which the Bohemian school of architecture then exerted on adjacent regions. In the reentrant angle between the tower and the adjacent side wing was placed a flight of steps about 20 years later (1537), that with skilful use of the limited space led up in a winding curve to the main portal. Before the entrance it ends on a balcony at the left, intended for publication of sentences and decrees. The importance of the building is expressed by a Justice with the scales and sword on a slender column at the beginning of the stair (Fig. 295). The entire composition, to which belongs as termination the window over the portal, scarcely finds its equal in beauty of execution and charm of ornamentation among contemporary monuments of Germany. On the railing of the balcony, that rests on an original support, are chiseled sirens. No less graceful is the column of Justice with the Harpy and a Fortune executed after Dürer, also adorned by festoons of fruits, while the capital exhibits precious masks. Ornament is everywhere and the fine members are as skilfully distributed as perfectly executed. I have previously stated that one must think of an Italian, or what is indeed not excluded, of a German master trained in Italy. But since we know that W. Rosskopf w was master of works of the city from 1518-1555, there can be

no doubt that he executed this most excellent city building. On the parapet is read the date 1537. It is an entirety of unsurpassed splendor, originalitn and freshness of conception. Also the style of upper Italy is particularly recalled by the round marble disks inlaid in the pilasters. From the same time dates the little court in the interior of the city hall, at one side with an arcade gallery on piers, above this being a division by pilasters with pretty ornamental bands, flowers and the like, marked 1534. On the contrary the bay window found there on two short colossal octagonal piers with singularly formed Ionic capitals in a dryer mode of treatment, also recognized in the overloaded bold egg moulding. Fluted pilasters like Corinthian flank the angles, and smaller Ionic pilasters enclose the windows. There is read the date 1564. Probably a work of the junior W. Rosskopf, who occurs as successor of his father as city architect until 1576. In the interior the bay window has a late Gothic ribbed vault. Here the blood council formerly sat and made known the sentence, the criminal being led down the narrow stair and then even executed in the court. It is a sinister place, even more gloomy by the grated prison windows. To the same time also belong other parts of the internal equipment; first in a room is a noble wooden ceiling of 1568 with the most beautiful division and membering, the carved work of little worth, but the inlaid ornamentation is precious. This splendid portion was executed by the joiner F. Marquart and the painter P. Riese, and was first discovered in 1872 by a restoration made by building councillor Marx. From 1566 dates then the hall of the magistracy, likewise with an excellent but simpler wooden ceiling, richer paneling of doors and walls. The second doorway has a stone architrave of the late Gothic time with a head of Christ and little angels. We also mention a little stone portal in the interior, executed in the character of the external main portal, but more simply, and thus we have touched on the most essential parts.

But much earlier than on the city hall, the Renaissance appears here on private buildings. The first example is presented by the house at No. 8 Brdder st., which extends with a projecting angle toward the Untermarkt. With emphasis has the master twice given the date 1526, as if conscious of the importance

of this early date. The No. 1617 added just above only refers to certain later additions in the upper story. This house as well as the entire group connected therewith, which extend around the market and the adjoining streets, owes its origin to a devastating fire, that laid in ashes this part of the city in 1525. It is striking but true, that thus the Renaissance forms came into use so early and to such an extent. For according to all appearance there occurs on the facade of this house for the first time a treatment, which was substantially repeated on a great number of other similar houses. The windows are irregular in height and width, grouped in pairs or threes, and particularly for the characteristic rectangular ears of the a architraves of the Renaissance; but at the same time they placed in a system of pilasters, which subdivide the entire facades in a both clear and animated manner. Thus there appears here an unusually strong tendency to early Italian Renaissance forms, leading to a classistic mode of treatment, that however has nothing of the scholastic insipidity of the later time. With this is connected that reminiscences of Gothic are quite early omitted. The round arched portal forms its sloped side piers with angle niches having shell vaults, all parts being rich and gracefully decorated. The date 1617 with its little shield is a later addition. The pilasters of the facade have fluted shafts with partly Ionic and partly varied Composite capitals. At the corner next the market projects a diagonal bay window, whose corbel is ornamented by dentils and badly understood egg mouldings.

To the same time well belong the house at No. 1, Brüder st. It shows a similarly composed portal on which the low segmental arch has a pretty motive above the semicircular arch of the entrance. The rich ornamertation, rosettes, acanthus and other foliage belong to the flowery style of the early Renaissance, the windows in the ground story and two upper stories are inserted in a system of fluted Ionic pilesters. In the architraves of the windows are recognized only weak traces of mediaval mouldings. Entirely the same mode of treatment is shown on the Untermarkt by the inn zum golden Baum of the year 1538; the windows are grouped in pairs with the same profile of architraveu and the same Ionic pilasters. Since the house had the same

arcade as all the houses on the market, so that the architect thereby made their pointed arches tasteful, so that in a wondrful way he placed them on little volutes at certain distances, that have Ionil capitals as a crowning. With the strongly Italian and antique tendencies it is perhaps combinde, that the Görlitz facades like those of Liegnitz, almost never turn the gables to the street. One of the rare exceptions is seen on No. 23 Untermarkt, where the windows od both principal stories are again enclosed by those severe Ionic pilasters, while weak volutes animate the gable.

All these facades repeat with slight variations the same basal tendency. One recognizes an architectural activity, that within a few decades is dominated by a tone-civing pattern, and has given to the older parts of the city its common stamp. The individual development is thereby left little scope. Also the internal arrangement of the house repeats the same motive; a great vestibule with mighty cross vaults, that was manifestly the common centre of the life and business in the house. Sometimes a wooden gallery extends before the upper story, to which leads the stair in the vestibule. On the contrary the courts are mostly small and without importance. On the corner houses is preferably placed a diagonal bay window, that participates in the membering of the facade; a motive nowhere found in Silesia, but a great favorite in the middle and southern Germany. According to all that we know that W. Rosskopf, there can scarcely be a doubt, that he was the originator of all these Görlitz buildings, and that in him we generally must perhaps recognize the path-breaker of the Renaissance in Silesia.

A somewhat different treatment is shown by the house at No. 24 Untermarkt. It is a corner house with a diagonally placed bay window; the former house doorway has unusually richly decorated pilasters and a pretty acanthus frieze. The membering of the facade presents the variation, that not the windows but the wall panels are subdivided by Ionic half cloumns (instead of the pilasters prevailing elsewhere). But the too long and slender shafts give to the motive worthy in itself a stunted appearance. On the bay window, where Tuscan half columns are placed on the supports, the proportion is more suitable. Such half columns again occur at No. 17 Peter st., yet in

more tasteful arrangement to enclose the rows of windows in t these upper stories.

Frequently are found the very gracefully treated portals, t that exhibit the motive of the side niches in manifold ways and working. A very elegant one at No. 10 Peter st. has rich ornaments; rows of leaves, rosettes, heads and other figures. In the vestibule of this house the cross vaults rest on elegant Corinthian columns. At No. 9 in the same st. is a little portal in plain but strong treatment. An extremely elegant and richly decorated one at No. 8 from the year 1528 also belongs to the earliest works. It is crowned by an architrave that has on the underside the rosettes preferably employed on the jambs of all portals, and besides is finely decorated by dentils, e egg mouldingsand heart-leaf band. Over it rises a semicircular tympanum with shell flutes, in the arch spandrels are leaf ornments, not exactly fine but animated. The windows here have n not merely an enclosure by Corinthian pilasters, but a little Ionic system of pilasters serves the coupled windows as a further subdivision; An unusually elegant motive. The corner of the house is decorated in a notable way by obliquely placed pilasters in a peculiar perspective arrangement. On No. 7 of the same st. is again varied the motive of the portal and it is accented by a gable, all surfaces being richly decorated by foliage. The date here serves to indicate 1534. From the year 1556 dates a beautiful facade at No. 8 Untermarkt,now belonging to the city hall. It is far more richly treated than the other, seeking to surpass that motive in decoration. The portal of t its elegantly ornamented piers is flanked by freely projecting though rather labored Corinthian columns. They stand on high plinths adorned by leaves and bear a strongly projecting entablature finely decorated on the underside by acanthus consoles and rosettes, having on the frieze graceful but somewhat thin scrolls with masks, with a strongly projecting warrior's head at the middle. A small console cornice forms the termination; in the spandrels comically soar Adam and Eve opposite each other. The entire facade is further subdivided by pilasters in t the ground and both upper stories, and the windows are also enclosed by pilasters.

But all others is far excelled by the magnificent facade of

No. 29 Neisse st. All three stories are here divided py Corinthian pilasters with the finest treatment and entirly covered by ornaments; to these are added on the surfaces af all window parapets scenes in relief from the Old and New Testaments in picturesque conceptions on landscape backgrounds, so that no surface remains plain (Fig. 296). The original doorway of the house opens with a great arch flanked by elegant Corinthian columns with richly ornamented shafts. Even the plinths are richly adorned, and on the frieze extends the noblest acanthus scroll. The entirel facade belongs to the highest show pieces of our Renaissance, and more worthily, since it is free from all Barocco elements. I believe that 1571 can be read on the frieze; but one would assume the work to be considerably earlier.

How very much the pilaster architecture was animated here is also seen on the great arch, that is turned over the st. behind the monastery church. On the north side its superstructure is adorned by a finely decorated and freely Corinthian system of pilasters.

I have found but one example of developed courts. It is in the house at No. 4 Peter st., behind whose modernized facade one would expect to find nothing interesting. The narrow and long court is surrounded on three sides in two stories by galleries (at the left only in the principal story), which by means of low segmental arches rest on colossal granite corbels. The appearance is very picturesque and recalls the court of t the house zur Krone in Breslau.

What gives the Renaissance buildings in Görlitz their particular value is, that without exception they bear the character of the early time and show no trace of the later Barocco forms. No German city can equal Görlitz in this, or can exhibit such a series of simply and nobly treated facades of the early Renaissance, that occasionally develop into the richest magnificence. We have seen above that the prosperity of the city was blighted by the Smalkald war, as verified by the monuments. nearly all of them belong to the first half of the 16 th cent-y.

Before we leave Gör,itz it seems the time to know more intimately the master, that is found by us as the tone-giving pathbreaker of the Renaissance here and in different places in Si-

Silesia. W. Rosskopf must stand beside E. Holl and H. Schickhardt; indeed the interest in his appearance even increases, w when one considers that he does not stand like those masters at the end, bu at the beginning of this epoch and was of great importance for the introduction of the Renaissance into Silesia, and Lausitz.

We first met the name of the master in the year 1518 in the book of the Annaberg Brothers in the State archives at Dresden on the occasion of a dispute concerning the duration of his years of training that occurred between the master of works there, J v. Schweinfurt, and the cathhedral architect S. Binder at Magdeburg, the overseer of the building lodges in Saxony, Thuringia, Meissen and Silesia. In this document, which the Görlitz master show on the side of the latter, W. Rosskopf has subscribed below master G. Rüdinger of Rochlitz as master in Görlitz and Silesia. Thus it is seen there that he must have been already engaged outside Görlitz, where he lived. In the following year the building officials there entrusted to him an extension of the church S. Nicolas located before the city. The documents on this occasion name him as "pupil of master Benedict, highest master of works of the architecture at Prague of his royal majesty of Bohemia". This is none other that the builder of the famous Ladislaus hall on the Hradschin, Benedict v. Laun, or as the Görlitz documents call him:- Benedict Ryed of Piestung in lower Austria. How greatly the pupil then depended on his master results from the fact, that he took his advice concerning this building. That in culture as in political relations, Silesia and Lausitz were then dependent on Bohemia, we have already seen. We also learn that aldready in 1489 "the king's architect was called to Görlitz, since the account books there contain a charge of 1 schock and 25 groschan for his expenses. Also in 1497 we find him again there to settle a dispute concerning the period of instruction of journeymen. Under such conditions it must naturally appear that W. Rosskopf, whose birth might fall about 1480, as a youth betook himself for instruction to the far-famed Bohemian architect.

But if one would assume without farther proof, as Dr. Wernicke also does, that Wendel learned from his master Benedict t the treatment of Renaissance forms, then would he be mistaken.

as the consideration od his Bohemian buildings shows, master Benedict was not entirely the path-breaker of the new style, as men have esteemed him. Rather he based himself still entirely on mediaeval tradition, that in bold constructions as even in the Ladislaus hall, with the expressed preference for the most complex late Gothic arrangements of vaults, interlaced net and star vaults of the most manifold sort, is proved in fact. He has only dim and weak ideas of Renaissance, and but occasionally ventures in his buildings a modest echo of the new style (Page 136). When W. Rosskopf finally shows himself accurately acquainted with the Italian style of architecture, he must have obtained this knowledge elsewhere.

If we seek to follow the course of his life, then we have to lament that before the near 1518 traditions are silent concerning him. In 1520 he acquires citizenship in Görlitz, when it seems important, that he was relieved of the usual payment of three schock of groschen, "less with regard to his circumstances, than because due to him". Therefore he must already have become an artist of fame. Probably to strengthen himself in the favor of influential city circles, the young master had married in 1514 Mrs. Margeretha, widow of the deceased city a architect, who moreover brought him a somewhat encumbered house in Rosen alley in the Neisse quarter and two children, Hans and Ursula. The external circumstances of the master soon became so favorable, that he could make the bit of ground received from his predecessor free from debt; indeed in consequence his adult stepson asked him repeatedly for his paternal inheritance, so that on the eve of Pentecost in 1533, he could compromise with the blustering complainant for all time for 130 marks, "more for goodwill than law". That W. Rosskopf must then have exerted influence outside of Gör,itz, occurs by a transaction with a Schweidnitz master, P. Zinn, the builder of the tower of the main parish church there, in a dispute that however was properly settled. But We recognize his importance more clearly by the fact, that duke Frederic II v. Liegnitz called him about the same time for building the castle on the Gröditzberg. In the complex and richly combined net vaults of the buildings there, we recognize the pupil od the architect of the Prague castle; but in the Renaissance portal of the hall, that in just

pride he has dared to decorate with the year 1522 and his own name, appears a decided advance in the definite acceptance of the new style. Certainly this is somewhat hesitating and is n not clearly treated, the chiseling is rather dry, but the tendency is undeniable to employ the "Italian" style of architecture. And what this progress was to indicate there was the most expressive way in which the architect has placed his professional card on this work, so to speak.

If we now ask where master Wendel learned to know the Renaissance forms, it is nearest to think of Breslau. If we even find there already since 1488 works in the new style, that occurs until 1518 in a series of monuments, indeed in a mode of treatment that would rather suggest a German than an Italian. Thus an artist must have been there, who had made himself acquainted with the Renaissance style. By him may the Görlitz master have developed himself further. But we shall find that he continued restlessly and was unwilling to rest on what had been acquired; for in a few years he attained a sureness and also a refinement in using the new style, so that we must count on him as the most developed and advanced of the German architects of the time. As we have seen in the contemporary elder Holbein, a more decided development is found in P. Vischer.

The fame of master Wendel must have extended farther at this time, for he worked from 1525 to about 1530 as city and bridge architect, without leaving his position in his native place. but we also again find him in connection with duke Frederic II od ;iegnitz, as he was called to Gröditzberg in 1528 to diligently supervise matters known to him, as he states in a letter of August 14 of that year. So the buildings there were not entirely completed. In the previous year (1527) the duke invited the master to Liegnitz, where he conferred concerning the rebuilding of the castle, and the Gör,itz magistracy ogliged the prince, although the said master "had a,ready undertaken to a arrange very much work in building for our common city and citizens", wherefore they urgently seek "rather to request, that he may also care for the common city and our citizens in their buildings".

So we then obtain a view of an extremely rich activity, evidence of which will now be shown. For in Breslau we must indeed

attribute to him the portal of the city hall in 1528 and the contemporary portal on the house zur Krone; but with more certainty must one regard him as the builder of all those houses of citizens in Görlitz, which give the city a unique position in all germany for the development of the Renaissance. In these numerous works, whose harmony in style surprises the investigator, and which therefore already earlier I designated as creations of the same artistic studio, there occurs an even higher and freer developed treatment of the new stwle. If master Wendel was tolerably restricted on the Gröditzberg in the use of Italian forms, he must meanwhile have found opportunity to adapt himself to a deeper knowledge of the Renaissance. All this by its free membering, especially by a preference for systems of pilasters on noteworthy houses in Görlitz, that originated after the fire in 1525, must we attribute to the very busy city architect.

But the principal work of his life and the most complete undertaking of his art is the remains and extension of the city hall. Already since 1519 had master Wendel worked on the tower of the city hall, where he had to complete the creation of his predecessor in office and in marriage. Here he still exclusively follows the Gothic mode of expression. But in the beginning of the thirtieth year he added to the city hall those parts, which ensured to the building an honorable place among the monuments of our early Renaissance. The little charming court with its handsoge arched gallery on piers and the elegant pilaster order date from 1534; the noble flight of steps outside with the elegant portal,the window above it and the balcony at its side, an entirety of unsurpassed charm, is dated 1537. Nothing more perfect has been created in our early Renaissance.

When master Wendel died is not accurately known, since in that year his inheritance is mentioned. His successor in office was his son of the same name, who is found until 1576. We must attribute to him the public and private buildings in most cases erected in Görlitz 1556-1576. In conception and treatment of forms they adhere to the buildings of the older master, yet with the changes brought by the progressive development of the time.

Not much is to be reported from the other cities of upper

Lausitz, since these have mostly lost their old monuments by frequent misfortunes, fires and sieges. The industrious and Zittaw with Görlitz, Bautzen, Camenz, Lobau and Lauban formed the old league of six cities, arranged in 1346 for defense particularly from the bandits, were almost entirely burned in 1757 in a bombardment by the Austrians. Thereby most of the c certainly very rich buildings of the powerful city were destroyed, and especially the Renaissance works have become scarce, while Gothic still exhibits a stately number of skilful works. Interesting is the church S. Peter and Paul with the earlier adjacent monastery of the mendicant friars. In its earliest design this is indeed still Romanesque, and beautiful early Gothic details are preserved; the ground plan of two-aisled nave with rectangular choir substantially belongs to the 14 th and 15 th centuries. To the Renaissance period pertains the graceful slender tower almost like a minaret with its "Bohemian cap", built in 1560 by master carpenter M. Francke, The church and monastery suffered a complete rebuilding in the 17 th century by the master mason Valentin (d. 1668), based on the Renaissance, an artist of great genius though approaching the Barocco forms of his time. He restored the church in 1659-1661, when he finished its piers with antique capitals and bases, its rich cross section even if with rather uncertain keystones of the vaults, but particularly covered the triumphal arch by extremely effective though dry stucco ornaments. Entirely in the same spirit is also the picturesque pulpit built in 1688 by the joiner G. Bahns and the sculptor H. Buberick. Of great beauty is the facade of the library building already erected in the 15 th century with grandiose gables with three systems of Ionic columns with full and rich but not swelled forms. On the window jambs of the lower story already appear the Barocco forms of the time. The magnificent ironwork of the heridetary tombs in the old monastery court date from 1690 to 1710, although they still exhibit onln Renaissance motives. T The gymnasium built in 1580 is kept in plain forms; noteworthy is only the dry rusticated portal with rough keystone and a t tomb monument with beautiful reliefs adjoining the building, especially distinguished by the richness of its motives. Unfortunately at this time this is entirely devastated and going to ruin.

Of lesser works is to be mentioned the market fountain erected in 1585 and restored in 1667-1685, a Roland standing on i its column with cupids playing about it, a structurally skilful work of picturesque effect; further the magnificent pulpit of the Frauen church built in 1620, an extremely ornamental and highly developed work of the joiner's art ornamented by intarsias.

Among private houses have been preserved some examples of the Renaissance, mostly plain structures treated with heavily moulded bosses. The heavy bay window of the stately house on place S. John erected in 1553 must be of a later date than the house itself. Noteworthy is farther the house at No. 1 Weber st.

Entirely in the style of Valentino's works is the very interesting castle of Althörnitz not far from Zittau. Arrangement, plan, the details of the portal and gable completely recall the Saxon buildings of the 16 th century, aside from the broader, crisper and looser treatment of details. The effect is extremely picturesque. As proved by numerous inscriptions, the building was erected in 1657 for the knights of the order of S. Moritz, by Christian v. Hartig, whose mottos of "peace and little", "right builds the house", are placed on keystones.

Small spoils are afforded by Camenz. Still there remains a well on the market with three Tuscan columns, entablature, arms and Justice above in the rather dry forms of the year 1570. Further the cathedral dating from different Gothic periods contains a truly model collection of forms for stalls and galleries, among which is particularly the fine decoration in 1560 by Flötner's motives of imitation intarsias by application of printed papers. The general effect is the most picturesque conceivable and with high charm.

Likewise Lauban offers little, since the city was laid in ashes in 1659 by a devastating fire. Yet there remains the city hall built in 1539. The ground story contains a beautiful hall with rich net vaults on bold round piers. In the sessions' hall the ribs are arranged after the style of the late Bohemian Gothic monuments, for example of the Ladislaus hall at Prague in curves on the plan. On a pier at the entrance is the inscription, "In the year 1539 was this building commenced". The internal doors are adorned with flower and leaf scrolls in graceful Renaissance , heads in relief and the like. They as well as the

richly sculptured facade, particularly the ornamental door to the present office of the registrar and that to the stair tower often have dates extending to 1543. The master decidedly stands very near the school of Schicketanz at Dresden and W. Rosskopf at Görlitz. The same sportive grace, abundance of motives, soft and juicy treatment of leaf forms in the ornament. Like them it is not very skilful in figures, its forms being stumpy and frequently unskilful.

Even less is found in Lobau. Only church S. Nicolas possesses choir stalls of different periods, partly with very finely painted ornament in strong colors. Further are some not exactly valuabel epitaphs.

Likewise Bautzen lost nearly all its old monuments by the bombardment in the thirty years' war and a great fire in 1709. Notable is only the gate house of the late Gothic city castle of Ortenburg with a rich and ornamental chimney cap, as well as some tomb slabs of 1594 and 1598 on the cathedral. More important is the imperial tower, a strong round fortification with a many-sided original addition of the 18 th century. On the tower is a massive relief representing the emperor Rudolph II enthroned. Two angels support the crown, two warriors stand at the sides of the prince adorned by the golden fleece and a richly ornamented coronation mantle. The sculpture is a apparently made after a seal and still shows Gothic motives and skilful, even if mechanical work.

Then farther east is known to me the city hall at Posen, a view of which was given in Fig. 279 from a photograph. The magnificent double hall was built in 1550 by an Italian G. B. de Guadro from Lugano. Excepting the fantastically high spire, the tower is indeed also Italian, in any case being a structure entirely differing from the arrangement of northern towers.

In the mark of Brandenburg the Renaissance appears to have but sparingly penetreted, without becoming firmly fixed. A higher culture in this land would have found in the rude robber nobles an impassable obstacle and even till the end of the 15 th century the electors found enough to do in overthrowning t the haughty junkers and destroying the nests of robbers. First after John Cicero, who first fixed his permanent residence in the mark, and united with the cities in extemminating the robber

nobles, permanent order returned to the country, which by the energetec Joachim I (1499-1535) acquired a firm foundation. The foundation of the university of Frankfort, the establishment of the supreme court at Berlin exhibit the prudent care of the prince, that still found a limitation in his hostility to the Reformation. On the contray to his son and successor Joachim II (1535-1571) belonged the fame of having brought in the Reformation in an intelligent understanding of the needs of t the time and of the people. Here again the spiritual renewal of life goes hand in hand with the improvement in art; It is Joachim who introduces in his buildings the Renaissance and thereby produces an expression of his love of splendor. His son John George (1571-1598) had too muct to do in restoring the finances confused by his lavishly spending father, for an expressed promotion of art activity to be expected; but while he opened an asylum in his province to the Netherlanders persecuted on accound of their faith, he broke the path for the influence of the nation advanced in all activities of culture, so that thenceforward this influence is also to be traced in architecture and the formative arts. Yet a stronger flourishing of these lands, an independent participation in German cultured life after the storms of the thirty years' war so greatly devastating the mark, must first follow the accession of the great elector.

The first traces of the Renaissance we find on the royal castle at Berlin, although these were later reduced to a minimum by the great rebuilding of Schlüter. The residence of the Hohenzollerns was first found after 1357 in Kloster st. on the site of the present storehouse. The elector Frederic I in 1415 received homage there. Frederic II in 1442 was given by the c citizens the square on the Köln side of the Spree behind the monastery of preaching friars in order to build himself a new castle there. This had progressed so far in 1451, that the elector could take up his residence there. From this first castle remains the old chapel and the round tower adjoining it at the north, and that has received the name of the green hat from its roofing. Joachim II caused the old castle to be torn down after 1538, that no longer satisfied his love of magnificence and the increased requirements of the time, and had a new

palace erected by his architect Caspar Theiss. The facade of this structure is to be seen on a rare plate engraved in 1592 on the occasion of fireworks. The tracing from an old painting that likewise represents the original condition, is found in the office of the court architect. There is seen the southern principal facade next Schloss place (Fig. 298), terminated at both sides by several bay windows, the eastern of these next the river being retained in the later rebuilding, while the western must yield to the extension of the wing. The middle of the facade was adorned by a balcony on strongly swelled columns, decorated by arms on the parapet. Also the bay windows were crowned by open galleries with domed roofs resting on similar columns. The windows exhibit the late Gothic curtain arches, which were retained by us in the early Renaissance. Great gables alternate with smaller and are animated by pilasters, niches, medallions and rich friezes, outlined by volutes and free seated figures, crowniug the building, which according to these must have been a very splendid work. The entire arrangement and treatment strongly recall Saxon buildings, especially castle Hartenstein at Torgau; doubtless C. Theiss was under the influence of that school, in which he probably received his training. Before the whole extended a colonnade with open arches on Doric piers, that enclosed the Schloss place and was devoted to shops. Still this was a later addition executed by Nehring in 1681.

Very few and hard to find remain the vestiges of the architecture of Joachim. First belong to these the upper parts of the round tower (a in our Fig. 300), enclosed and almost entirely concealed at one side by the chapel and at the other by a later projecting building with a polygonal corner tower (b). On the little exposed part is noted a window of the adjacent corner tower with finely drawn foliage on the window architraves, baluster columns and rich parapets, all in the style of the early Renaissance. A second column is seen in the interior of the adjoining room and two similar ones in the neighboring chapel court, so that the original ornamental system of these interesting parts may be deduced therefrom (Fig. 299). Contemporary is the high balcony on the east wall of the chapel executed like a tower. Finally belongs to the same time the internal

architecture of the transformed bay window on the exterior of the southeast angle next the elector(s bridge. The corner room opens into the bay window with the great round arch, paneled and adorned by rosettes, the spandrels anf pilasters with handsome plant ornament and busts of Joachim and his wife beneath; all was originally finely gilded on azure grounds. Those are the few vestiges of a building, that expressed the love of ornamentation of the time and the magnificence of its possessor. The great state hall (e in plan of Fig. 300) occupied the entire length of the southern facade and in its decoration, even if not in size, may have competed with the contemporary one at Torgau. Before it on a stone passage within the palace court were placed the painted stone busts of the electors. The entire structure in its plan and artistic decoration exhibits the artistic influence of the Saxon castles at Dresden and Torgau. When Joachim II died (1572) the building was not entirely completed.

His successor John George caused everything essential to be finished by H. Raspell, namely the gable next the water, the tower over the chapel to be improved, and further the later famous "mint tower" (h) to be erected by count Rochus v. Linar, a distinguished architect of Italian origin. A fourth story w was added on the side next the water, and then was erected there the projecting wing (1), later completed by Nehring, but particularly after 1579 was begun a new wing to enclose the palace at the west side toward the Schloss place. From Pirna were ordered important shipments of sandstone and 30 SAxon masons were engaged, who were paid weekly 26 to 30 silver grösschen (52 to 60 cents). In 1585 Augustus of Saxony sent his master mason P. Kummer. He brought a sketch, then improved by count Linar, which became the basis of the work. Later P. Niuron became leader in the building and completed the new wing in 1594. Master Hieronymus executed paintings in the upper chambers. This wing is the still existing western transverse building, which separates the two great courts of the palace. In contrast to the richly ornamented show buildings of Joachim, these parts are plain and economical but are executed with bold forms. Especially is this true of the gallery in the third story, which by segmental arches rests on beautifully profiled

stone consoles in a developed Renaissance style. The fourth s story was added later. The windows are mostly coupled and have an enclosure by rounds and coves. The north part of this wing has over the ground stony containing the driveway only a single but very high upper story with great coupled windows. It formerly contained a hall intended for theatrical representations (f on our plan), the so-called alabaster hall erected by Schmidt and Nehring.

At the same time in the palace court was added to the eastern wing of Joachim II a great double stairway, onea ramp for riding and the other with steps. The grand stairs was placed in an pen octagonal tower resting on columns. Likewise since 1590 was built the wing projecting to the north, the present court dispensary, which after Linar died in 1596 was completed under Nieuron. Again was mentioned in 1604 masons from Meissen. The upper story was animated by glazed bricks and probably served as a summer hall. About the end of the reign of John George was built the wing at the waterside with the two polygonal angle towers (b), which was then called the house of the duchess, and this was perhaps erected for the duchess Hedwig. B. Benzelt from Dresden seems to have supervised this structure. An old illustration gives a perspective view of the palace found in Dohme, that makes visible the court with its two polygonal stair towers, the great double stairs and the former open arcades of the ground story.

Best preserved of the old arrangement is still the court dispensary wing; a plain brick building with plastered surfaces, grouped windows with architraves composed of ornamental rounds and coves, and with three stately gables of moderate Barocco treatment. The same gables are also found on the water front. The cornices and architraves are made of solid sandstone. The connection of the dispensary wing with the palace is effected by a high building like a tower with simple winding stair anf windows with mediaeval profiles.

In the twenty years of the unfortunate reign of George William the building with the entire country of the Hohenzollerns seems to have gone to unavoidable ruin. All was ruinous and must be shored, so that contemporaries complained, "men must be shamed before foreigners, who saw this residence of the

elector". First the great elector again directed his care to the building through Menhardt, who with other things built the great portal marked g on the plan, and the first king of Prussia caused by the genius of Schlüter the greatest prince's palace of Germany to arise here. The old parts are now shown only on the eastern side next the river.

A building from the closing epoch of the Renaissance is the royal stables in Breiten st. It consists of two originally separate parts, the house erected in 1624 by H. George v. Ribbeck and the building erected after 1593 by the high chamberlain H Hieronymus v. Schlick, which later passed into the possession of the elector. The southern or Ribbeck portion is distinguisshed by four picturesque Barocco gables anf a small and rich portal. The northern part (Fig. 301) has three similar gables and is adorned by a Barocco portal. But the middle part of the facade is crowned by a temple pediment filled by great reliefs, dating from the rebuilding executed in 1665 by Schmid.

Other structures of this epoch are not shown in Berlin. Of the numerous castles by C. Theiss in the Mark, but little is preserved and that little is generally changed. The hunting c castle of Grunewald near Berlin is very simple in plan and construction. Several of these castles repeat the same plan originally from Venice; a great middle hall extending the entire depth of the building, at both sides being connected with two smaller halls. This arrangement also occurs in the city hall at Augsburg. On the facade then according to northern custom projects a round stair tower. Thick walls, vaults, mostly three stories, but without any artistic form. Thus are the castles of Königswusterhausen and Lichterfelde near Neustadt-Eberswalde, both apparently erected by a Venetian Chiaramella. A similar castle near Schlawe in Hinterpommern, that now has round corner towers. Of allied plan is castle Letzlingen, surrounded by a moat, at whose angles are round towers with accompanying stair turrets. What castles yet remain in the Mark, I cannot give here. Rohr's castle Freienstein in the Priegnitz close to the border of Mecklenburg must possess interesting Renaissance portions. According to the statements of R. Bergau, there are not merely the architraves of windows and doors, but also are many ornamental parts made of great slabs of terra cotta. The

same must be the case at the old castle at Cüstrin, now a barrack. Thus we have to mention here a further extension on the later described and very noteworthy brick Renaissance of Mecklenburg. Likewise the castle of Münchhausen at Leitzkaw gust exhibit Renaissance portions.

On the other hand the love of art by the Hohenzollerns is p proved by many beautiful pieces in the castles and collections of Berlin. Before all is the magnificent and great gilded silver goblet in the royal palace, which is there recognized as By B. Cellini. But by the entire elevation, the character of the figures and as shown by the still partially Gothic foliage, it is a masterpiece of German work, probably Nuremberg goldsmiths' work and executed about 1560, R. Bergau indeed referring it to the Nuremberg master H. Petzold as maker. Of German work, although with less art, is the electoral sword of the house of Brandenberg, whose sheath of gilded silver exhibits a broad and heavy Renaissance wrought in open forms. Likewise the imperial sword of the house of Hohenzollern with its ornamentally engraved representation indicates a south German master.

Chapter XIV. North German Coastal Provinces.

Already in the middle ages the provinces of the north German low-lying plain represent a common domain of culture. These a are regions with that energetic, sober, intelligent and strong willed race, which already in the 13 th century founded the soon mighty league of the Hansa, waged war with the kingdoms of the north, and elevated the power of the great commercial cities to an everywhere feared position in the world. In accordance with political conditions, the art of those provinces reached its climax in the Gothic epoch. Those mighty brick churches, which now rise in their dark masses above the tall gabled houses, in their dry and proud strength and sober earnestness, are a true representation of the citizen class, that erected them. Without external ornamentation, only exhibiting their might in colossal towers, their interiors are still filled by rich art treasures, furnished by the middle ages as their equipment; carved altars, choir stalls, pulpits, rood screens and organs, with paintings and sculptures, artistically cast bronze works, chandeliers, fonts, sepulchral slabs, so that Houses of God like the great church of S. Maria in Danzig and Lübeck seek afar their equals in richness and picturesque charm of the interiors. Since all these cities early adopted Protestantism, but kept themselves free from the devastating iconoclasts, so that a fine piety very carefully preserved those old treasures. Also those Barocco creations, by which in other regions the Indian summer of catholicism restored by the Jesuits removed from so many old churches their earlier art works, could here but moderately insinuate themselves, so that the impression is harmonious with all richness and great diversity.

The Renaissance in these regions in a remarkable way only appeared very late. Was Italy too far distant? Was the northern earnest habit closed to the charming gayer art? Did men p prefer to remain in faithful adherence to the Gothic art of their fathers, or did all these conditions act together? Certainly before 1550 can scarcely be shown a noteworthy work op Renaissance art. But about this time here also commenced the new art to penetrate. It is chiefly the Netherlands connected by mere commercial traffic, by which apparently the Renaissance

entered here. Sculptured works, namely bronzes were at this t time often brought thence or executed by Dutch artists. Architecture followed, imitating that already strongly Barocco and thus the dry and earnest style of the Netherlands, which soon extended over the entire coastal province to the farthest part of the Baltic provinces. Brick is retained, but in the structural parts, the architraves of windows and doors, cornices, pilasters, gables and crownings are made of cut stone. Those originated that picturesque and effective style, that we have before briefly characterized (p. 204 of Vol. I), and whose influences may be traced in many regions deep within the country.

Mostly treated within this domain are city buildings, city halls, guild halls, arsenals and warehouses, city gates and fortifications, then houses of citizens, which especially in their interiors received the entire wealth of their equipment. A particular inflrence of Dutch customs is to be recognized in the imposing heights of stories, that especially in the council halls, but also in houses of citizens, were assigned to the p principal rooms and the great vestibule, that obtains the character of a high and airy hall.

Princely power only played a secondary part in these provinces. Yet in the domain of the dukes of Pomerania and more still in the Mecklenberg provinces was it expressed in some great and richly executed buildings. In Mecklenburg was even developed a special treatment of the Renaissance, based on the artistic development of brick construction, and lending an extremely charming stamp by the gracefully executed terra cotta reliefs on cornices, architraves, friezes, portals and windows of the facades. We We shall now turn to the consderation of examples.

Danzig.

We have to begin with the extreme northeast, with the once powerful free city of Danzig, that knew how to maintain its independence by the most varied skill, and enjoyed high importance as one of the four principal cities of the Hansa. Even a Danzig burgomaster once dared to declare war against the king of Denmark!

The earliest evidences of artistic creation in Danzig are of church buildings. Yet very few of these extend before the 14 th century, indeed the principal activity in this ield already falls in the

in the last epochs of the mediaeval art terdency. Those were also the times in which the city flourished greatly and was full of bold self-reliance. Its beginning is concealed in darkness. Indeed the name was mentioned already in the 9 th century in the biography of S. Adalbert, the apostle of the pagan Prussians, when a strong city in these regions could not be mentioned. In the .. th century it came under the rule of the Poles and became the residence of a prince of Pomerania, who held the citadel of Danzig as a vassal of the Polish crown. This lay in the angle formed by the Radame at its outlet into the Mottlau, where even now the names of Burg st. and Knight alley continues his memory to posterity. At this fixed point the oldest part of the city, the Altstadt, extended westward . Here are still found the Catherine and Bridget sts, further t the churches of S. Bartholomew add S. Jacob, the city hall of Altstadt, now transformed into a district court, and finally in its vicinity are the churches of S. Elisabeth and of the Carmelites. When in the beginning of the 14 th century the knights of the Tutonic order conquered the city and had fixed themselves in the citadel, the new rulers in 1311 permitted the founding of a new city, the so-called true city, beside which however the old city retained at first its independence in its own administration and courts. But gradually the true city attained greater importance, since it then formed the most splendid centre. There arose the colossal structure of the principal parish church of S. Maria, one of the greatest churches of Europe, here lay the churches of S. John, of the Dominicans and of the Holy Spirit; here were the finest courts with the most magnificent houses, and before all the Long Market with the Artushof and the imposing city hall of the true city. Under the wise rule of the knights the prosperity of the city, that by its location in the fertile and luxuriant region, and especially by the vicinity of the Weichsel with w which the Mottlau, navigable for even the largest ships, was directly connected, soon arose to be an important emporium of commerce, one of the four principal cities of the Hansa and b became the granary of the north. After it had an increased se self-reliance in 1454, and had shaken off the oppressive rule of the order, it returned under the supremacy of the Polish

crown, yet with such important privileges, that it formed by itself a small but powerful free city. In this time again fall important architectural undertakings, particularly the rebuilding and enlargement of the Church S. Maria to its present grand dimensions. That also in the succeeding centuries this prosperity was increased is recognized by the magnificent development experienced in those times by the private architecture, by the rich decoration and perfection of the public buildings of the city and of its churches. In the 1/ th century the population of the city appears to have increased to 80,000 inhabitants, a magnitude which was again attained but recently, and was even surpassed.

Corresponding to this course of development the appearance of the monuments has been formed. With the plan of the true city in the 14 th century indeed began a more important development of church architecture; with increasing population must be changed the bodies of the church buildings by rebuilding a and enlargement, until finally to succeeding generations it only remained to satisfy their pious zeal by costly equipment and ornamentation. It is now characteristic, how the churches in their general appearance notably differ from the artistic character of the secular and private architecture. While the latter chiefly exhibit a luxuriant Renaissance, the former rise in the earnest and heavy masses of Gothic brick construction, and even the material forms a difference, since the private houses in great part are of cut stone, and only a few larger public buildings are constructed of a combination of that material with brick. But on the contrary tendency of taste has not merly kept unimpaired the varied objects of the internal equipment, but consistently has forced upon almost all of the numerous church towers of the city their wonderful volute roofs.

Wen one treads the streets of Danzig for the first time, he is astonished by the great picturesque beauty of this arrangement, the luxuriant magnificence, that every where appear. First of all determinative for the impressions of the city are t the so-called "projections", which unfortunately for a time m must be sacrificed more and more to the modern needs of traffic. Only one that has seen these in their entire completeness knows what the old Danzig Was. These additions are properly the char-

characteristic of the streets of Danzig. Likewise in other old cities are they to be found, but nowhere so grandly arranged or expressed in such stately architecture, (at least a short time since) were they preserved in such numbers as here. They were originated in most mediaeval cities by the nature of the houses and the customs of the citizens. In every city the dwellings of even rich private men were small, low and restricted. Then with even the least one was a strongly fenced area containing the greatest possible means combined for offense and defense. The confined space in the house was therefore entirely devoted to the commercial business of the owner. But in the evening after the completed labor of the day, men desired to have at need a freer place, to which the family could go from their work to intimate companionships. From this need came certain broad courts before the house facade and elevated several steps above the level of the street, that were enclosed by stone balustrades and iron railings with brass ornaments (Fig. 302). These forecourts were termed "additions". Now indeed in a more spacious epoch family life has withdrawn from the forecourts to the interiors of the houses. The citizens in the 19 th century are not so strictly enclosed as the case in the 15 th and 16 th centuries. Therefore they can more easily dispense with the forecourt, and at the same time because instead of t the public life in common, that previously united the citizens of a city in a single family, so to speak, has assumed a retired nature.

What chiefly charms at Danzig are the church buildings, although some of them are worthy of consideration, but the general architectural plan of the city, and the manner in which the p power of the city and the wealth of the citizens have been embodied in architecture. There is easily recognized in the complex later additions the parts of the old city proper. It adjoins the Mottlau, that forms the natural eastern boundary, while on the north the Radame flowing into it gives the termination. Here lies the old city (Altstadt), and there is the old true city with its city hall, the Artushof and the most of the churches. Still has remained the old city wall along t the Mottlau with numerous picturesque mediaeval gates, enclosing a city within the city. For there was first enclosed the

Speicher island bordered by an arm of the river, which with its long rows of tall brick warehouses possessed a no less peculiar character. Then first follow the new portions of the city, Longgarten and Niederstadt, uninteresting to us.

In the older parts of the city all principal streets run nearln from east to west to the river. Among them are dominant by stately wide plans and prominent architectural works the L Long alley, which at the city hall abruptly widens into the Long market. It begins at the land side with the High gate and opens to the water by the green gate. The view of the latter toward the city hall, with its mighty mass of walls projects as a strong defence and terminates the market, belongs to the most beautiful architectural views in cities, that I know. The tall and ricnly decnrated gabled houses, that py the gently curved streets present to the eyes varied projections, complete the effective characteristics of the appearance of the streets. It is noteworthy, that many principal streets can have back alleys remaining parallel to them, which serve for wagon transport. This arrangement was caused by the general plans of the houses. For since the entire facade of the house was occupied by the forecourt, no place remained for the driveway. From the elevated forecourt (A in Fig. 303) one directly entered through the house door into the vestibule B, made high and wide, sometimes with a low room at one side, the counting room of the o owner. This light and spacious vestibule must be regarded as the central part in which formerly the entire manysided life of the house was united. Here was the centre of the common activity. From thence a massive oaken stair led to the upper stories; from here generally extended a corridor to the rear buildings and court rooms; and thence one passed into the hall or room C lying next the court D, which everwhere seems adorned by preference and manifestly received the family on Sundays a and indeed on festal occasions as a united whole at a joyful meal. This principal arrangement is found in most houses, so far as the old style is entirely retained. Thus after the mediaeval fashion the houses as a rule have only the breadth of three windows, while they possess an enormous depth. In consequence of this plan the light and air are rather scantily distributed, where they have not been recently restored. A spa-

spacious rear house E forms the termination of the whole, permitting the connection with a narrow alley running parallel to the principal street.

Excepting some unimportant Gothic gabled houses of brick, t that occur in the narrow alleys near the church S. Maria and next the old city wall, the houses of Danzig belong to a later epoch, when wealth and comfort made themselves apparent in the internal decoration of the rooms, and to the stately exterior corresponds a no less ornamental interior. The Renaissance must lend its abundance of forms to give to the facades like the d decorations of the rooms a splendid animation. It is then worthy of consideration, that the Danzig houses in consequence of Dutch influences and models have a surprising height of stories, such as seldom occur in Germany, but are manifestly connected with the stone construction, actually in opposition to the low stories in southern and middle Germany, which manifest till the present day the thorough influence of half timber construction. But from the strange combination, that the forms of antique art must make with the mediaeval proportions of plan and elevation, there has also proceeded here a noteworthy mixed style. Yet these facades have a very imposing effect, merely regarded as picturesque, where the rich abundance of ornament and the solidity of the materials, excellent cut stone or even marbel seems to occur, contributes of itself. Thus is found on a house at No. 38 Long alley, which is marked 1567, a triglyph frieze with shealds and heads of animals, below being consoles with masks and charming arabesques; above are a curved gable and great medallions in relief. Generally the system of antique architecture with bold pilasters projects from the narrow but tall facades; also frequently the whole receives as termination a balustrade with statues, that has to conceal the hip gable roof. Thus in the rich Steffens house of the Long alley, that we give in Fig. 304, and which is doubtless the work of a Dutch master. Many examples of these splendid facades with their forecourts are found in the beautiful works by Schultz; a still greater number occur in photographs made according to Professor Bergau's selections. It suffices here to refer to those publications. A stately portal from the English house, one of the most distinguished facades of Danzig,

is given above in Fig. 80 of Volume I.

Occasionally the combination of antique forms with mediaeval leads to strange plays of forms in the construction itself. Thus on another house in Long alley, that belongs to a bookstore, the front room is a great hall, whose rich star vaults rest on Tuscan columns. But these vaults are executed without ribs and in structural respects must have only the importance of tunnel vaults. On the contrary the hall lying next the court has a horizontal ceiling splendidly carved in wood with ornamental pins and inlaid little colored figures. In a beautiful house in the same vicinity is seen a hall with a no less finely carved wooden ceiling, whose divisions are in happy proportion to the size of the room, and whose panels have painted representations. It is further to be noted, that the interiors of vestibules and stairways are often entirely occupied by colored glaqed tiles, evidently after Dutch precedents. A beautiful example of this kind is presented by the house at No. 16 Long alley.

If we now inquire how and in what way the Renaissance came to Danzig, there can be no doubt, that here as in all north Germany coastal provinces the new style came at second hand, and indeed mostly by the medium of Dutch architects. And indeed this naturalization was first completed after 1550, so far as the monuments permit a decision; from which it comes that the graceful forms of the early Renaissance were entirely omitted, and in their stead appear an already too strongly inclined to Barocco, and partly strongly classical forms in the sense of Palladio. One of the earliest monumental works is dated 1555, and is the south portal forming the entrance from the street to church S. Maria. The Gothic arch is flanked by half columns externally and internally, that bear the character of a tolerably sportive earln Renaissance. An undivided entablature forms the termination, above rises a perforated crowning of pointed arches, supported by five stunted fluted little piers. The whole in its eccentric composition must rather be the work of a native master of works, a dilettante relying on his own hand in Renaissance, than a Netherlander already firmly seated in this world of form.

Soon thereafter now the new style begins also to extend to

the facades of houses. The oldest example known to me is a gable of 1557 at No. 46 Jopen alley. Simple border pilasters subdivide the surfaces, indented volutes with graceful foliage ornaments, still in the character of the early Renaissance, form the terminations. In the uppermost panels is seen a heraldic shield enclosed by Ionic pilasters. The whole is still economical and modest.

Likewise still tolerably simple is the gable of No. 79 Holy Ghost alley from 1568, yet already more from sculptured decoration, with drily treated volutes and magnificent lions' heads. Nobly handled is then No. 35 od Long alley from 1569, where f four very slender fluted pilaster orders subdivide enormously tall stores according to Netherlandish custom, and splendid friezes with masks and the like effect the division. The terminal antique gable is already strongly Barocco but full of character. Of similar type is No. 28 Long alley with elegantly f fluted pilasters, yet the frieze is richer, overloaded and the more Barocco. Greater use is made of sculpture on No. 37 Long alley from 1563, where tolerably weak pilasters with rich but feeble ornaments make the subdivision, beneath the windows then being reliefs with reclining figures of the Sciences, Virtues etc. of rather poor execution, in the uppermost panel a b bust of God the Father. Here Dutch influence is especially undeniable. It appears even more decidedly on the facade marked 1572 in No. 1 Brodbänken alley, which is adorned by rather dry facated ashlars and bands. All later facades then exhibit the style op the Dutch Renaissance here made prominent by the great public buildings.

Church S. Maria possesses some notable monuments. First in the paintings of the high altar the earliest traces of the Renaissance were executed by the Augsburg master Michael ((Schwarz ?). Noteworthy enough are the inner edges of the wing adorned by figures of saints painted gray on gray, that in flowing animation betray the style of Holbein. Still more clearly is recognized the new art mode on the colored painted scenes on the inside of the wing, that is ornamented by Renaissance candelabras with charmingly designed but poorly drawn playing cupids. That men must even later turn to foreign artists for distinguished art works is shown by the splendid bronze railing

around the font, that was cast in 1551-1555 at Utrecht. Elegant Corinthian columns with banded shafts and manifold ornaments on the lower parts bear an entablature with a wavy frieze, whose great and rather heavy form almost reminds one of the clarsisicity of the Empire. Likewise the irons of the lattice door and also the bronze font, also made in Utrecht, are skilful works. Not much later originated the lower part of the organ case, whose finely carved piers recall those in the city hall. One of the most beautiful iron grilles of the time is then that enclosing S. Jacob's chapel, rich and full or style in its scrolls and the strikingly designed flowers. If epitaphs I was pleased by that of a M. Lois of 1561 as a good work in its fine gold ornaments on a dark ground; at the sides appear decorations by the leather ornament so favorite later.

In church S. Catharine the font is enclosed by a rich and already Barocco wooden structure executed about 1580, adorned by colored intarsias and flowers with figures. Externally the panels are separated by hermes, the upper termination forms an open gallery with little fluted Doric columns, the whole being a skilful work. On it is read:- "this baptistery was constructed by G. Schmolian". M. Gletger names himself as master by adding his monogram. More strongly Barocco are both organs and the parapets of the galleries, all flowing and richly wrought and painted.

To the earliest monuments of the Renaissance in Danzig belongs first of all the magnificent equipment then received by t the Artushof. Also for this must one allow in part foreign artists to take part. This great building, the place of assembly of the merchants ("Junkerhof") for business and festal unions is a mighty Gothic work, its hall with noble star vaults on four slender granite columns being indeed the most beautiful interior produced by the middle ages in Germany. After 1531 master H. Holzapfel from Cologne created the magnificent furniture and the wooden paneling of the walls. These are subdivided by little columns with fine bands, whose capitals are animated in the most varied ways by figures of all kinds, masks and the like. Yet more spiritedly are treated the enclosures of the arched panels, with which the paneling ends, though in an irregular manner; perforated wrought friezes of scrolls,

richly ornamented by scrolls with emblems and little figures, with the greatest freshness,animation and refinement, belonging to the most precious, that our Renaissance can exhibit in this kind. Likewise excellent are the little bronze heads distributed on the frieze. From the same time dates the wooden enclosure of the statue of Reinhold carved in 1531 by L. Adrian. It is characteristic of the widely ramified connections of the mighty commercial city, that it everywhere understood how to obtain artists for its works, from Cologne, Augsburg and the Netherlands. Finally there belongs to this magnificent equipment, which makes the noble interior one of those most picturesquely charming, the colossal stove of terra cotta no less than 38 ft. high, adorned by the busts and other colored reliefs, still througnout in the style of the best Renaissance time.

Among the secular city buildings the city hall of the true city is important before all. Its principal masses date from the Gothic period, the epoch in which the young true city reached its highest splendor in the flourishing of commerce and wealth. It is now characteristic of this building, that it is entirely constructed of ashlars, when all churches and private houses of the mediaeval epoch are still structures of brick. Even later bricck is almost the exclusive material for church buildings, while on the houses of citizens and the stately secular buildings of the Renaissance time men chiefly resorted to cut stone, or at least made of it the most important architectural parts, cornices, architraves and ornaments. The city hall has by ashlars blackened by age, by the bold projections on the line of the street, by the horizontal terminations of the compact masses something imposing, and has acquired an expression of might and power. Great rect.ngular windows are divided by stone bars and break through the surfaces. Also the tower is yet Gothic in its lower parts, built in 1465, only the slender ornamental spire dating from the restoration in 1559-1561. This spire is the finest flower of that luxuriant and scrolled late Renaissance already extending into the Barocco, a miracle of its kind. The Barocco style appears to have sought here a contest with the airily aspiring Gothic, it is so light, elegant and graceful in diminution, so mainfold and rich in its outlines does this spire rise in the air. Certainly there is

not the geometrical formalism, the organic growth of a Gothic pyramidal tower; but so more worthy of note, indeed in picturesque respects yet excelling the Gothic towers, that actually are foreign to the principle of airy growth, yet are most beautifully utilized for an allied effect. The entire spire is gilded and is crowned by an also gilded figure, so that in the bright sunshine the impression becomes more splendid and more ethereal.

On a splendid and convenient winding stair carved from oak, one passes to the interior of the principal story and first into the summer council hall, that in the richest magnificence of the Renaissance time with its brilliant gilded and painted ceiling, from which hang perforated and very richly wrought knobs (Fig. 114 in Volume I), a representation of proud and luxuriant wealth. It was executed in 1596 by a Dutch artist, Vredeman de Vries from Leuwarden. S. Hesle labored in the carved work, probably a native artist, and the fireplace was cut in stone (about 1593) by W. Barth, but was painted and gilded by Vredeman. Merely for the ceiling the city paid 2645 thalers in two years. Particularly ornamental and distinguished for i its fine polychrome treatment is the winter council hall, that again exhibits a mixture of Gothic vaults with antique forms on consoles and the like. Another apartment, the white hall was only furnished in very recent times with star vaults on slender granite columns. On the other hand the treasurer's office with its fine and simple wooden ceiling, beautiful paneling of the walls, richly carved doors of 1607 and the painted and gilded foreplace of 1594 presents a both harmonious and magnificent view. Also the contemporary deposit treasury, a small vaulted room aspires by its rich mural decoration and corresponding ornamentation.

About the same time the city (1588) built the High gate, apparently after the plans and under the supervision of Anthony van Obbegen from Mechlin, who was then city architect in Danzig, but according to other traditions by an apparently very p prominent master H. Schneider from Lindau in south Germany, particularly skilful in fortification. It is a massive structure built of sandstone in severe rustication, with Doric pilasters, all stories covered by chiseled foliage. The design follows

the triple Roman triumphal arch, bold consoles bearing the entablature, above which rises a high attic with the arms of the kingdom of Poland, of the city of Danzig and of the province of West Prussia, the first supported by angels, the second by lions and the third by unicorns. It is without question the grandest gate, that the Renaissance has produced anywhere. Probably by the same master the city in 1587 caused the Altstadt city hall to be erected. We have given in Fig. 110 in Volume I a representation of it, with the simple brick construction and its bold architraves of cut stone, good proportions, the picturesque angle turrets connected by a balustrade, and the piquant outlines of the principal towers, that characterize it as a work of Dutch influence. Finally the city erected in the same epoch (1605) its arsenal, which exhibits the same style but w in much richer treatment. The dry Barocco gables and the powerful portals with which the rear facade is equipped, are given by our illustration on page 213 of Volume I. Far more luxuriantly treated with two projecting stair towers and a fountain r rising before the middle of the facade is the principal front. (Fig. 305). On all these buildings the numerous sculptures and ornaments are heightened by gilding. Both stairs in the corner towers are artistically treated as winding stairs, one being constructed wi h a newel. The interior of the building forms a vast hall in four aisles, where 24 cross vaults rest on 15 detached piers.

All these works give imposing evidence of the power at that time and of the elevated monumental feeling of the city, so t that as the last echo of a picturesque and original architecture the Müller machine shop (Fig. 306) may find a place here. It is a characteristic example of the German half timber construction extending even into these regions, with a charming e effect by the wooden external stair and the ornamental covered balcony of the upper story. The roof gable with its strong cross beam supports a handsome carved shield and enhances the effect of the little building.

Of works of the minor arts the collection of M. Kleinschmidt preserves the choicest treasures. When these find their centre of gravity in the magnificent works of the Barocco and Rococo times, that mostly bilong to precious ivory objects, beautifully

executed miniatures, porcelain and faience, then it is also n not lacking in certain valuable products of the Renaissance p period; jewelry, costly necklaces, ornaments of different kinds, ivory carvings, goblets and the like, certainly mostly dating from the 17 th century. On the whole a manifold and rich as well as a select collection.

Königsberg.

Of unequally less importance for the history of the Renaissance is the old capital and coronation city of Prussia. Particularly the citizens here never attained to sumh power as in Danzig. In fact not to them but to the princes was due the introduction of the Renaissance. It was one of the many excellent princes in which Germany was as rich in the 16 th century as in evil ones during the two succeeding centuries:- Albert v. Brandenburg, the last grandmaster of the Teutonic order and t the founder of the secular duchy of Prussia. In his reign of more than fifty years (1512-1568), he knew how to strengthen the country in its political position in spite of harder conditions, and to further its prosperity in every way. He laid t the foundation for a regular administration, intelligently cared for churches and schools, placed first of all weight on the encouragement and dissemination of knowledge, when he founded the gymnasium and soon afterwards the university (1544), which still bears from him the name of Albertian. Likewise he called many learned men and took care for the printing of their works. No less did he favor the arts, and he was a liberal promoter of them, when he brought skilful foreign masters into the country. Thus he called from Nuremberg G. Pencz and gave him in 1550 an appointment as court painter, and when as it appears he died soon after his arrival in Königsberg, the duke understood how to secure the no less skilful J. Binck, who remained in the service until his death and not only worked as painter and medalist for the court, but also made designs for tombs, but expressly was not required to do "ordinary painting and coarse work". Also otherwise we find Nuremberg artists, f for example a master C. Herranth was engaged for Albert, as he also transacted affairs with P. Vischer, a son of the famous bronze founder. The new world of form of the Renaissance must first come into use at the castle in great part rebuilt by Albert.

Very early the importance of the place had as a fixed part the bulwark of German culture been expressed by the plan of a fortified castle, from which in the course of time was developed the royal castle, which was certainly more noteworthy by its great extent than by a richer artistic treatment. The imposing building had a length of 333 ft. and a width of 213 ft. and was grouped around an elongated rectangular court, dated from very difficult times, and it affords a greater interest for consideration in the history of art than for purely artistic enjoyment. First in 1255 was a fort erected here on the highest point of the flat countrw by the Teutonic order to restraiu the Samland people, always inclined to revolt. In any case it was merely a plain structure, where the deep moat walled by piles and planks formed the important part. But two years later the order already decided to build a stronger castle, which besides the moat was defended by double walls with no l less than nine towers, and was so rapidly constructed, that a already in 1261 it could resist a great siege by the revolted Prussians. Originally the bishop had a part in the castle; but when the spiritual lord found it advisable to exchange in 1263 this too exposed location for a more peaceful residence in Thorn, he transferred his portion to the order. Then the castle must already have had a considerable extent and have substantially corresponded to the present size,for besides the garrison i contained the local master and marshal of the order, the head of the house and some other officials, the monastery of the knights of the order and the priest brothers, and even the grand master and his entire household after the loss of Marienburgin 1457. It is self-evident that a church must also have belonged to it from the beginning. After 1525 under Albert I it was then the residence of the Prussian duke. later it experienced many alterations and thorough architectural transformations, to which belong the filling of the moat and the removal of the drawbridge; but it is yet a structure with a strong appearance and of great historical importance.

Like all works executed by the Teutonic knights, it is prominent by the grandeur of plan common to all buildings of the order. If we first view its exterior, we certainly have to do only with a tolerably insignificant plastered structure, that

attracts the eyes by no membering or artistic treatment; only the west side is flanked by two massive round towers, which manifestly belong to the late time of the 1 th century. They recall in form the round defensive towers of Augsburg, yet whose solid ashlar construction is lacking to them. But the general distant effect of the castle is made most favorable by the principal tower of the inner court erected in very recent times in the style of mediaeval brick architecture, that rises high above the other parts and gives the castle a dominating importance.

The main entrance lies at the east side and forms a projecting building like a tower, flanked by two diagonally placed bay windows and containing the main portal at the middle. Even here all breathes a certain tasteless plainness, that by the modernized roof and the changed architraves of the windows is even increased (Fig. 307). Although the tower visible on our illustration at the northeast angle of the castle, before which extends in the cut a structure recently removed, as of just as artless a form and like all else is in plastered construction. The most important for our consideration is also the very simply treated main portal, flanked by lean Doric pilasters, bearing on the attic the date 1532 and the proverb:- "The strongest tower is the name of the Lord", with the verse beautifully characterizing the sense of the princely builder (see text). The southeast part of the castle was later rebuilt by A. Schlüter in the massive forms and proportions peculiar to him.

Let us return to the main portal, shown by the date to be t the work of the early Renaissance and as a creation of Albert I, which leads us through a tunnel vaulted hall into the inner court. Just at the right appears a little but effectively treated portal, that is an addition in the late time of the 16 th century. On the contrary the diagonal bay window at the left on the projecting angle of the east wing of the castle belongs to the period of Albert. Projecting on dry corbels it participates in the general tastelessness and plainness, only bearing the richly painted Prussian arms. The entire eastern as well as the long southern wings evidently belong to the time of Albert I, with the exception of the parts rebuilt by Schlüter. This is also proved by the inscription and the date 1551 on

the little portal, that breaks at about the middle the otherwise plain facade. The work is not very fine but exhibits a full understanding of the developed Renaissance forms. A male and a female hermes flank the doorway covered by a segmental arch, which is only bordered by a round. The rich enclosure of the panel consists of lions and heads, decorated female masks and cartouches; genuine forms of an architecture already tending to Barocco, which are certainly by a foreign artist probably called from the Netherlands.

It is otherwise for the equally elongated northern wing. Excepting its eastern portion rebuilt under Frederic William III in tasteless fashion, this is the oldest part of the castle, indeed substantially a building from the time of the Teutonic order. This already results by the windows with pointed arches found here throughout the ground story. Only the arcades extending before it on slender wooden posts are an addition in the time of the late Renaissance, as may be recognized from the v volute-shaped beams. On them rests a little upper story supported by short Doric piers. In the interior here is a series of rooms now partly serving as archives, with elegant Gothic star vaults, whose ribs are in part vern beautifully profiled. Some of them may date from the 14 th century, while others are as well executed and belong to the 15 th and even the 16 th centuries. Some of these rooms have a height of 19 ft. to the crown for 33 ft. in depth and a massive thickness of 7 ft., in the walls. Beneath are found great cellars in two stories. Other rooms are covered by simple cross vaults.

Finally the entire western wing contains in the ground story the very spacious castle chapel, above it being the foolishly named Moskowitz hall, which has nothing to do with Moscow. Rather was this wing erected in the late time of the 16 th century (after 1584) under margrave George Frederic, when indeed the internal construction of the chapel may date from an earlier time. On the two elegant projections that open with Corinthian columns and contain the stairs to the chapel, is read t the date 1583. To the same time evidently belongs the little portal on the stair tower in the northwest angle o the castle court. It bears the finely drawn Prussian eagle in a bold Renaissance frame over the entrance. Just the same treatment of

form is recognized on a richly executed portal, which in the upper story leads from the Moskowitz hall to a projecting balcony. All these forms indicate a foreign origin, and indeed we learn that B. Berwart and the carpenter H. Wismer were called to erect this structure. it is now of great interest to recall there, that we learned to know the first named master under d duke Christopher at the building of the castle in Stuttgart (pages 368, 370, Volume I), and that then the same architect w was called about 1563 by margrave George Frederic for the erection of the Plassenburg. (p. 520, Vol. 9). It is easily conceived that the architect thus entering into relations with the Brandenburgs was also further carried to the erection of the castle in Königsberg. Thus to the north were then transplanted the developed forms of the south German Renaissance.

The interior of the chapel with the elegant Gothic profiles of the star vaults on octagonel granite piers, we indeed have to attribute to native masters. A rich effect es produced by the painting of the vaults; figures executed in gray on gray on a blue ground. meanwhile these belong to a later restoration, for we know that a master H. Windrah, much esteemed in his time, adorned the church and other apartments of the castle in 1588 by rarely beautiful and ornamental stuccos, while he executed various figures in relief in stucco. The galleries on t the southern outer wall and the western longer side, the royal box at the middle of the west side and opposite the altar, and the organ executed in luxuriant barocco style are likewise later additions. The Moskowitz hall is a room of vast size,(274 ft. long and 59 ft. wide), but which has a very unfavorable effect by the unusually low proportions of a height of but 19 ft. It has a fireplace in the dry forms of the late Renaissance, the cornice resting on two atlantes, the ornamentation bold t throughout, but not refined. The hall is now desolate and without ornament,but originally had by the court painter of the p prince, H. Henninberger (1594), "on the ceiling being beautiful figures and around it the old and praiseworthy family of m margraves, as well as important tapestries on the walls, gracefully painted", no vestige of which remains. The same might be said of other works at the south end of the west wing to be m mentioned here. Their very flat star vaults with interesting

ribs and stucco ornaments seem213, correspond to the work of B. Bernwart. Evidently originally a great hall connected with the chapel. Doubtless from the same time date the extensive rooms in the northwest angle of the ground story, whose horizontal ceilings are decorated by stucco ornaments in the locksmith style, all these works indeed are still remains ofof the decorations by H. Windrak.

The massive rectangular principal tower, recently again restored, that rises in the southwes angle of the court is old in its lower parts. A round stone tower originally placed beside it was later destroyed. A rather more animated appearance was given to the building formerly by the number of roofs with curved Barocco gables, that are seen on an etching of 1613 by Bering. Even in Besser's coronation work of 1712 they are still retained. Finally it must yet be stated, that a passage is arranged beneath the chapel, but in the south wing the little p bortal before described leads to a narrow passage to the lower city.

Besides the castle Königsberg offers not much for our consideration. The private architecture is insignificant, and the few Renaissance facades belong to the late time. The best is a rich portal treated in the beginning Barocco styleon No. 27 Long alley, that already stands on the border of our epochs In a peculiar way its arch is in polygonal form, adorned on t the beveled panels by finely executed reclining allegorical figures. The enclosure is formed by two elegant hermes, whose shafts are animated by richly decorated masks. On the divided and curved gable are seen two upright figures, at the middle being Justice on a volute. One must indeed here assume a Dutch artist. At both sides of the portal project the cellar doors, and are richly and finely carved. The vestibule inside leads to a hall, whose portal is executed in the same style with greater skill.

A completely preserved little facade from the same epoch is seen in the Fleischbank alley. The portal likewise has a deeper jamb and is enclosed by Corinthian columns, the upper parts of the facade are correspondingly animated by separate masks sparingly distributed, faceted ashlars and well conventionalized iron anchors, entirely in the character of the architecture of the Netherlands. A dry Barocco portal is seen on the little

house zum Beehive in the Long alley of the old city. Better is the polygonal bay window made in hall timber work, that rests on a well carved mask. I believed that the date 162g ciuld be read on the gable. Very noteworthy though outside our limits is the magnificent hall in the Junkerhof marked with the date 1704, whose stucco ceiling with figures projecting entirely free forms one of the finest show pieces o its kind.

Some excellent works are finally possessed by the cathedral, before all being the great monument of margrave Albert occupying to a height of 44 ft. the east wall of the choir. In any case it was begun in the lifetime of the prince and was probably completed two years after his death, for the date 1570 is read on the tympanum. The composition is that one generally c common since A. Sansovino's famous tombs, a great triumphal a arch flanked at both sides by two Corinthian columns, above which rise two others. In the niches formed between them are seen four royal figures, perhaps Hezekiah, Josiah, Constantine and Theodosius, to whom in the funeral sermon the deceased prince was compared, so that after the model of these pious monarchs, "he had destroyed the blasphemous .bomination".In the middle great tympanum, kneels the noble form of Albert before his prayer desk, and behind him is seen a medallion with the Pieta. The prince kneels on the canopy of the sarcophagus, that is supported by the forms of three Christian Virtues and two genii with reversed torches. In the upper part is shown a rather tumultuous relief of the last judgment. The magnificent m monument consistr of white, black and varicolored marble and and alabaster, and is adorned in all parts in the richest and most elegant manner, and doubtless was a work executed in the Netherlands by artists there. That J. Binck made the design f for it, as A. Hagen conjectures, is a scarcely possible assumption from the late date of its origin, but on the contrary we know that this artist designed the epitaph of albert's first wife, margravine Dorothea in the yeas 1547, now found on the north wall. On July 13 of the same year Albert writes to king Christian III of Denmark a letter of apology, as he has not been able to return his court painter J. Binck, because he was to prepare the monument of the deceased margravine. Binck remained until March 1 in Könogsburg, then remained till autumn in

Copenhagen, from whence he betook himself to Antwerp until 1550, probably to oversee there the execution of the monument. Its completion resulted already in 1549, as shown by the inscription, but it was not placed before 1552. This epitaph is also executed in marble and is adorned most richly by caryatids reliefs and other ornaments. A third and also magnificent monument, but executed in sandstone, is that of the wife of George Frederic, the margravine Elisabeth, deceased in 1578. It was executed in Königsberg by the sculptor William from Blocke. Allied in arrangement to that of margrave Albert, richly gilded and partly painted, it is likewise grandly executed and very skilful, although the figures are treated with some mannerism.

Of special beauty are several leaden coffins in the valut of the princes, namely those of the elector George William and of John Sigismund. The ornamentation has such refinement, that casts of it should be made and distributed to the schools of art.

In the church is the magnificent wrought iron grille before the pulpit from 1590, worthy of consideration as well as the contemporary finely carved pulpit. Also the iron lattice door to the baptismal chapel is a skilful work. Particularly beautiful is the seat of the councillors, a work of the 17 th century, noble and simply strong with intarsias, or as men then said, "Italian panel work", the magnificent crowning richly perforated.

Pomerania.

The province of Pomerania seems to have produced little for the Renaissance. The mighty cities of Stralsund, Greifswald, Stargard etc. played their decided parts and allowed to appear in their mediaeval monuments evidences of the earlier flourishing. Also here with the new time the princes begin to arise h here. Already duke Bogislaw X (d. 1523) sought to organize the princely power and to found it more firmly. He called doctors of Roman law into his province, in order to carry out the new arrangement. Among his sons George and Barnim X introduced the Reformation in the cities against the will of the prince. After George's death (1531) Philip I divided the government with Barnim until the first died in 1560 and the latter abdicated in 1569. Barnim was of a peaceful naturedevoted to the arts, and the haughty nobles often jeered him on account of his "spindle

turning", i. e. love of turning and carving pictures), is particularly important to us by his architectural undertakings. But then appeared the high-minded, splendor-loving and cultured John Frederic (1570-1600) as a promoter of the arts. Painters, modelers and copper engravers found employment; J. Baptista, "prince of Pomerania's portrait painter", probably an Italian, passed as the best artist in north Germany. Instead of the castle of Stettin destroyed by fire, John Frederic caused an imposing new building to be erected by an Italian master after 1575, that was again injured by fire in October of the following year, but was already completed in 1577. He also built the hunting castle Friedrichswalde, deep in the forest and not far from the Ihna, and restored the ruined castles in Stolp, Lauenberg, etc. Likewise a zealous promotion of art and science we then find in the noble and sensible Philip II (d. 1618), whom religious criticism did not prevent from following the creations of art with warm sympathy, collecting coins, paintings and miniatures and other costly articles, and building a separate wing of the castle in Stettin for his rich art cabinet. The refined customs that prevailed at his court, the truly human sentiments, and the high culture that prevailed at his court, rare in that time, are reported to us by Philip Hainhofer's diary of travel. There is still preserved in the museum of art industries at Berlin the famous Pomeranian art cupboard, which the Augsburg patrician caused to be made at the order of the prince, and which with a second similar splendid work, the now vanished so-called Meierhof, he even transferred to Stettin. (Page 99 of Volume 9).

The most important remains of the architectural creations of the Pomeranian duke, even if in its present form not even important is the castle at Stettin. Its facade with the main portal, which furthermore belongs to a later time, lies toward the south. Beside the portal, at the right of one entering and projecting from the mass of the wall, rises a rectangular tower that passes into an octagon above. This wing is just being entirely rebuilt, whereby a beautiful old wooden ceiling will again come into use. Entering the main portal, one finds himself in a great rectangular castle court of tolerably regular plan, that again receives a stately impression by two rectangular towers. One projects on the western wing and contains the

ascent to the rooms there; the other passes above into an octagon and serves as a clock tower; Otherwise the en ire building is of the greatest simplicity, the surfaces are plastered, but the architectural members are of stone. The forms throughtout are those of a plain classistic Renaissance, the windows have antique architraves and caps, grouped in pairs in the eastern and adjacent part of the northern wing. The absence of all mediaeval reminiscences, even more the crowning of the whole by a high attic, whose cornice is terminated by horizontal volutes and merely serves to mask the roof, indicates an Italian hand. A plain bay window is at the north end of the west wing, a likewise simply treated double portal, above it being a little loggia with fluted Doric pilasters, are arranged in the northern principal wing. Also the stair here ascends in a straight flight and shows an Italian plan. On these two wings are twice read the date 1577. Thus this is the portain that was e erected under duke John Frederic after 1575"by an Italian mason, Antonio William". Indications of a richer former membering remain in some pilaster systems on the west wing. It is also believed that traces of a former arcade are found at the eastern end of the main building. In the interior is the contemporary castle church as the most important room; a rectangle with mirror vault, in three stories surrounded by arcades with galleries. According to Hainhofer's report, in the lower stand " the servants and citizens, in the middle one are the princes, councillors, nobles and pages, in the upper are the princesses, court ladies and maids". On the other hand from an earlier building evidently date the arms with the name of duke Barnim X with the date 1538 inserted on the eastern wing. It is executed in primitive and little understood Renaissance forms. Whether the parts of the building on which they are found belong to t that earlier structure can neither be affirmed nor denied. Aside from certain alterations and additions (especially the attic) it is indeed possible that the eas wing dates from Barnim's time.

When one passes through an open passage in the west wing, he enters a second and smaller court, that extends to the same d depth but with less width parallel to the first court. A fourth stately tower adjoins it at the northeast angle and there domi-

dominates the external connections, while at the south side a second gate opens to the street. Here also prevails great simplicity, but a handsome tablet with the busts of Philip II and of Francis I states, that those princes erected the building in 16 9 as a "museum of literature and the arts". Thus it was intended for the library and art collections of the duke, also mentioned by Hainhofer. With this here closes the architectural activity of our epoch.

The city itself exhibits no traces of any such flourishing of art during the Renaissance time, except that is to be mentioned a stately portal of the house at No. 72 Oder st.

The remaining Renaissance buildings of Pomerania chiefly belong to the later time. Thus the castle at Pausin near Stargard, the castle of Pubagla in the island of Usedom from 1574, the castle of Mellenthin of 1575 with beautiful vaults in the interior, the castle of Plathe in the few parts yet remaining; f finally the stately castle of Bütow, built by Bogislaw XIV. F Frequently with stately plan, all these works are of little a artistic importance. They attain a higher value in any case only by internal decoration no longer remaining.

Not much is to be said of the civic architecture of this time in Pomerania. The great cities here had passed their climax w with the 15 th century.

As in the other cities of pomerania, in Stargard the middle ages are the real epoch of the flourishing of the city commonwealth, Not merely the great church S. Maria and the likewise stately church S. John, but the partly well preserved fortifications of the city with their gate towers, particularly gate S. John and the so-called Red Sea testify to the prosperity reached by the city in the 15 th century. All these buildings as well as certain ye well preserved houses of citizens from that epoch exhibit the characteristic structural technics of the north German coast provinces. Yet in the 16 th century the prosperity of Stargard must have suffered a perceptible shock, for the Renaissance here is only unimportant, and evidently m men did not posses the means to call foreign artists as in Danzig, who could have naturalized the new style. Still the Renaissance has quietly slipped in at some places and probably native masters now sought to utilize the little that they had

taken from the Italian style of architecture. Yet these were only isclated forms, and it is worth considering, how they firmly adhered to the mediaeval plan and construction, combining therewith certain Renaissance elements. Thus one sees on the facade of/the city hall erected about the middle of the 16 th century (Fig. 308). The great and broad gable is entirely covered by Gothic tracery, charming in its way, that however is subdivided by cornices of antique forms, in which even occur dentils. Also the curved edges of the gables are also adorned by tracery, and with their volute endings speal the language of the Renaissance. What is perhaps even more a new appearance is the fact, that all is executed in stucco. Men commenced to be ashamed of the old and honorable brick construction and to imitate the forms of cut stone construction. That also otherwise the middle ages and Renaissance peacefully entered together here is shown by the spiral flutes on the four bold columns, that bear the ceiling in the vestibule of the city hall, as w well as the coved profiles of the beams; likewise the great fireplace in the ground story, that combines cornices of antique section with Gothic tracery. The rear of the city hall has a gable from 1654 with heavy volutes in an ugly Barocco style.

Manifestly by the same architect are two other and scarcely less stately gables; one belongs to a private house forminm t the corner of the Market anf Post st., the other to a corner of Rade st. and the Market. Here is is plainly seen, that the steps of the gable originally showed simple segments of circles, that were later changed rather carelessly into volutes.

To the same time then belong the Pyritz and the Wall gates, both plastered structures, the latter in good and simple Renaissance forms, handsomely built, animated by Tuscan pilasters and terminating in arched members. What else the houses of this peiod are found in Stargard are heavy and unteristing Barocco forms. Thus in Jager st. is a rather large facade; a smaller one on the Market with figure ornament in stucco reliefs of s slight significance; dry provincial art with neither charm nor value.

Somewhat different but not much happier was done with the Renaissance in Greifswald. While the three mediaeval churches of the city are still evidence of its importance during the late

middle ages, the Renaissance plays hardly any part here. There are seen a couple of houses with simple volute gables and without any finer membering. Similar are also the city hall and at least a stately planned private house in the market. A Renaissance of a rather rude and heavy sort is seen on a colossal high and wide gable in Langen st., that shows a rich stucco d decoration like those gables in Stargard, that no longer derive their motive from Gothic tracery, but are combined from all sorts of little understood volutes and other Renaissance scrolls. The impression is rich but little gratifying. Another great facade in Knopf st. exhibits similar decorative tendencies, but with a better understanding of forms without falling into those capricious sports.

Some treasures of nobler Renaissance are however possessed by the university. First is Luther's beautiful silver cup of 1525, a scrolled goblet with finely composed cover in noble Renaissance forms, one of the earliest of all German vessels of this style, both noteworthy for history as well as art. Then is a show piece of Flanders woven tapestry, the famous Croi tapestry of 1554, that in an important historical composition represents the marriage of George Philip of Pomerania with Maria, daughter of John Frederic of Saxony. On the ,ower side is read a monogram composed of the letters P. H. A smaller tapestry there with the story of Esther is not so fine or as well drawn, but is animated in coloring, is German and perhaps Rhenish work. Also a masterpiece of old embroidery is possessed by the university in the rector's pallium, presented in 1619 by duke Philip Julius. The noble material of purplish red velvet receives enhanced splendor by the finely conventionalized ornamental borders embroidered in gold and silver. Likewise a pair of gravestones from the good Renaissance time is seen here; first from 1551 is the epitaph of duke Philip I, whose richly executed arms are enclosed by a beautiful acanthus leaf; then the tomb of duke Ernest Louis, which presents the knightly master in bold relief and free pose flanked by fluted Ionic columns. Also here belong the architectural forms of a good early Renaissance.

Very noteworthy are still finally the two elegant silver maces of 1456, that must be mentioned here, although they still

belong to the Gothic time and treatment of forms. Besides those similar at the universities of Heidelberg and Freiberg, these are the only ones of that epoch remaining to us.

Somewhat more profit is afforded by Stralsund, although political power and the centre of monumental development here falls in the middle ages. When one sees from the opposite coast of Rugen the city with its three great Gothic churches and the c city hall rising high above all private buildings and mirrored in the clear water of the Strela sound, he feels the proved independence of this quite early powerful city, belonging with the most important members of the Hansa league; but if he looks from a lofty church tower over its location in the midst of water, not unlike a northern Venice, he thus conceives its former importance as the northern gate of Pomerania and further of Germany. Hardly has any other city experienced such a number of severe sieges and destructions, and scarcely another with greater heroic courage has resisted its enemies of Lübeck and the princes of Rügen until the Danes, Swedes and the inmperial army of Wallenstein. Ever it arose more powerful and flourishing than before, and internal divisions and incessant wars broke its power at the end of the 15 th century, so that with the beginning of the Renaissance time it no longer played a decisive part. Likewise its monuments show this.

What first concerns the private architecture, is that as in Greifswald it substantially belongs to the middle ages, and there are not wanting certain good Gothic brick gables, although none are so richly treated as that on the Market in the latter city. The few houses of the Renaissance time are unimportant and without refinement in the expression of forms. It is as if in all these Pomeranian cities the ground for a development in this circle of forms was too hard. A great gabled facade in Offenreyer st. is similar to the before described gables in Greifswald, only somewhat dryer in the profiles anf simpler in the treatment of volutes. Other houses of the same epoch, for example in Selower st., Baden st., etc., are without higher importance or more refined development. Only the well shaped iron anchors found everywhere are noteworthy in all cases.

Rather more important appears the city hall. Its nucleus is a structure of the early Gothic period, probably erected at the

beginning of the 14 th century. The six colossal gables of equal height, which rise between its bold finials in the facade, substantially recall the lod portions of the city hall of Lübeck. In the long extended plan the building forms a vast inner court, that is arranged as an open passage. This was enclosed in the epoch of the late Renaissance by stately porticos of s sandstone in two stories, Ionic below and Corinthian above, with boldly treated balustrades. The whole has a pioturesque effect but is without finer form and higher development, not in the least to be compared with the magnificent porticos of the city halls at Bremen and Lübeck.

The muesum located not very happily in the rather dark upper story of the building possesses a number of valuable cart works and objects of art industry, which at least prove that also here was utilized the rich furnishing of the citiqens' h houses there. First are a number of beautiful stove tiles from the best time of the Renaissance, some of 1540; partly polycromaticand partly glazed green. Then an entire stove with rich work in relief, glazed green with many portaait heads on the separate tiles, many from the early time and others from the later epoch of the 16 th century. Another from the end of the 17 th century brought from the convent at Barth, with white g ground and paintings in blue and green colors, chiefly of seated female forms,,strongly uncovered not merely above. Then is seen a distinguished collection of pewter mugs and goblets, g guild cups and welcome beakers, in great part from the 17 th century (there are read 1652 and similar dates), finely membered and made in well understood and animated outlines. Finally a treasure of seven magnificent silver and mostly gilder goblets and beakers of varied forms and masterly work, whose accurate study would be desirable.

Fenally there is still to be mentioned an unusually rich and beautifully executed brass chandelier in church S. Maria from 1649. Its arms are adorned most nobly by finely treated knobs and well designed acanthus scrolls. Another smaller one there is of similar worth.

Mecklenburg.

We find similar conditions as in Pomerainia also in Mecklenburg. Likewise here in the middle ages the spiritual authority

and even more power of the citizens in the vast brick churches of Dobberan and Schwerin, of Rostock and Wismar, made themselves important monuments. In the Renaissance time the citizens here retired entirely from the scene, but the happy and building princes of the country erected a series of castles, that belong to the richest monuments of the German Renaissance and especially acquired a high and independent importance by the development of a nobly membered brick architecture.

Particularly the excellent duke Albert I, and then besides him his brother the co-regent duke Ulrich, appeared as zealous promoters of art, and introduced the Renaissance by a series of splendid creations in Mecklenburg. Likewise here these endeavors are combined with a general elevation of spiritual life, especially with the activity of the Reformation. Particularly in John Albert I (d. 1576) we meet with the attaractive figure of a prince, prominent by high-minded convictions, noble spirit and creative activity. He not only led the Reformation in his country during his administration of nearly thirty years, restored and revived the college of the countrw at Rostock, a applied the property of the confiscated monasteries to charitable foundations and before all to the newly founded schools, but created in justice, administration and police, coinage and arrangementr for commerce and traffic the foundations of a new polished life with the aim of the general welfare. After the death od the excellent prince, duke Ulrich as master of the entire country followed the footsteps of his brother with strength and earnestness, and brought to full completion that intended by him. To these two princes Mecklenburg then owed an active acceptance of the Renaissance, which yet appears in splendid evidences.

The principal work in the province is the Fürstenhof at Wismar. The history of this residence of the Mecklenburg princes throws a strong light on the conditions of the mediaeval cities, on their comfort and their proud feeling of indepeudeuce. Since 1256 the dukes of Mecklenburg had in the city a fortress erected by John I, that however was left outside the ring of walls, when the proud citizens enclosed their city by a wall in 1276. After a fire in 1283 the fortress was restored, but already in 1300 the aged prince Henry the Pilgrim, in order

to remove the chief reason for the continual dissensions of the citizens, caused the fortress to be torn down and a castle to be erected in the city on an area cleared for it. This was destroyed in 1310 in a new feud with the citizens, but Henry the Lion, son of the Pilgrim, against the will of the obstinate and opposing citizens carried out the erection of a fortified castle a a different place within the enclosing walls. Just after the death of the bold prince however, the citizens knew how to cause the representative of his youthful successor to sell them the castle with its fortifications, when meantime the dukes were permitted to occupy another residence in the v vicinity of church S. George. This is the still existing Fürstenhof. Of the buildings there erected about 1430 hardly anything remains, but in the stable extending oblique behind the main buildings is still a remnant of the old plan. The principal structure consists of two wings forming at right angles a and with the stables enclosing a triangular court. The "old court "extending from south to north was erected in 1512-1513 f for the celebration of the marriage of duke Henrw the Peacemaker with princess Helene of the Palatinate. The new architect was named George, tha master mason was E. Both. The building was described in 1576 as two stories in height. In the principal story at the left was the great court hall, at the right the kitchen, both rooms vaulted as now and with round arched portals. The vaults rest on short and dry columns of a plain sort. Next the castle court the house had three bay windows and on the facade next the church were five wooden gables. In the court was placed a winding stair. A passage built in 1516 furnished a direct connection with the neighboring church.

To this portion greatly injured in the course of the 16 th century and partly destroyed by fire in the Swedish time, duke John Albert I added after 1553 the stately structure of the n new court, when he built it at a right angle to the old wing of his uncle Henry. The building was begun by master G. van Aken in the summer of 1553, and besides him another master Valentin of Lira was employed, and when G. van Aken already at the end of November of the same year suddenly left the province of the duke on account of dissensions with his colleague and went to Lübeck, from whence he wrote a letter of resignation

to the duke, Valentin of Lira was entrusted with the continuation of the building. But the duke must have distrusted the skill of that man, for at once after the departure of G. van Aken he applied to the elector August of Saxony with the request, to send him his upper artillerist and architect C. Vogt, "to be adviser for his intended buildings".But since this man was engaged on the fortifications of Dresden and had received the order to lay out the foundations for the new castle at Leipzig, the Pleissenburg, to prepare for commencing the building, the elector refused the repeated request. Then about Christmas of 1554 the duke then sent his mason to Weimar to John Frederic the Elder, to visit his castle Grimmenstein near Gotha, particularly the closing of the vaults under the wall. From thence the master brought a foreman to Mecklenburg for completing the buildings already commenced, and on February 24 of 1555 could John Albert celebrate the festival of his marriage with princess Anna Sophia of Prussia in the new Fürstenhof.

By grandeur of proportions and noble magnificence of treatment the building belongs to the most prominent works of the German Renaissance. To give a view of its arrangement, we add to the view of its exterior on page 211 of Volume I also a representation of the court side in Fig. 309. As may be seen, the whole consists of a ground story and two upper stories. The p proportions are grand, the ground story is about 22 ft. high, the second story about 20 ft. and the third about 14 ft. To this is added the unusually wide axial distances measuring about 18 ft. The facade has 7 windows, but all the triple windows are so wide that its length may amount to about 130 ft. Without exception the entire masonry consists of brickworg excepting the ashlars brought from Denmark for the foundations. Only the main portalsand the magnificent frieze with reliefs terminating the ground story on both facades, are executed in sandstone. Yet the surfaces of the masonry originally had a covering of plastering, as it generally appears, this being divided by broad horizontal joints in the ground story. With refined calculation the artist has given to the architecture of the exterior and that of the court substantially different characters, when he gave the extenala portals and windows richer enclosures by hermes, and to the windows en the ground and second stories

ornamentally decorated gables. But he finished the court in t the two upper stories with finely ornamented pilasters, that are even extended on the stairs into the ground storw. For the windows themselves he also consistently chose the triple division, indeed with arched heads in the ground storw, on the contrary with straight lintels in the upper stories. The entire architrave and mullions of the windows are covered by ornaments of leaves and fruits. The termination of this rich ornamentation, entirely executed in terra cotta, is formed by the two s splendid bands that separate the stories on the exterior anf the court, the upper again being of terra cotta and composed of a series of medallion portraits, the lower being executed in sandstone, apparently representing an antique event in its numerous animated groups of figures. The same wealth of decoration also adorns the numerous portals, the smaller ones in t the court having semicircular heads, elegant foliage ornaments, fine capitals, and the medallion portraits in the spandrels and friezes are real masterpieces of decoration. On the other hand one recognizes in the numerous hermes and caryatids of the windows and the two main portals a much ruder hand and a strong inclination to the Barocco. Still the building belongs to the most notable monuments of our Renaissance, just on account of the perfected tecnnics of clay sculpture, and it is of high value to us to learn, that after the second half of 1552 the brick burner Statius of Düren made these ornaments of terra cotta. Even in 1557 he was in the service of the duke and also supplied to duke Ulrich various pieces of terra cotta, when he was paid 5 shillings for a "great piece of sculpture",and two shillings for a small one. He later settled in Lübeck, where he could find similar work. Besides him there was also an old brick burner busy at Schwerin, but at Dömitz Dutch brick burners were engaged. Statues coming from Düren indeed now also indicates the province of lower Rhine adjoining Holland, and thus the conjecture is near, that the style was intriduced from there. But since we know nothing similar in those regions, we must indeed regard this development of a terra cotta style of our epoch nowhere else occurring in Germany and particularly in the north, as a distinguished peculiarity of the Mecklenburg region. With the knowledge of the brick buildings of upper

Italy gave the first impulse to it may well be supposed.

Nothing of the old arrangement is now preserved. At left of the vaulted entrance , that serves as a driveway to the court, was the court room, at the right being the dwelling of the porters and other servants. En the second story was the great ballroom, which occupied the entire length of the wing; in the third story, that afforded a pleasing view, was found the dining hall, beside it being the apartment of the duchess and the council room. Access to the upper story was obtained by a winding stair built in a rectangular hall at the east end. The roof o originally had gabled bays with rooms, but they were removed in 1574,since the building had sunk by their weight. The decorations of the ceilings of the halls of the Fürstenhof as well as for the castle at Schwerin were painted by master J. Strauss at Berlin in 1554. They consisted of gilded rosettes,paented in Berlin on linen cloth and they fixed in place.

The Fürstenhof was not the only building erected by John Albert. When he ascended the throne, he found all princely castles uninhabitable and ruined by long neglect. Already in 1550 he represented to his aged uncle duke Henry the necessity for new buildings, "so that they should not so disgrace and expose them to ridicule".But the old duke was of opinion, that he had aided the existing buildings, and that he could not do more before the next harvest. Scarcely had John Albert splendidly restored the Fürstenhof at Wismar, than with his brother Ulrich he began farther rebuilding the castle of Schwerin,and those of Dömitz and Güstrow, with which were at the same time connected enclosing fortifications. To the most extensive works belonged the castle of Schwerin before its very recent transformation, already by the incomparable situation on a peninsula of lake Schwerin enclosed by a forest, now comminced by a Demmler in the style of Francis I, but supplanted by a new building by Stüler and Strack completed in the modern Berlin style, and in its most important parts consisted of structures of the 16 th century, among which those of John Albert added the most artistic importance. The art-loving duke caused to be employed here the same terra cotta ornaments that had already been tried at Wismar. After 1555 was executed the main portal with the double winding stair, and from 1560 was erected the castle church, w

which was of great importance in plan and treatment. As architect was named J. B. Parr, the brother of F. Parr, who built at the same time the castle at Güstrow for duke Ulrich, and who was frequently called also to the castle building at Schwerin for advice. -A third brother, C. Parr, was likewise engaged on both buildings, and also erected in 1572 the prince's throne in the castle at Schwerin. On the origin of these brothers Parr nothing is to be learned from the documents. That they were not north Germans already results from their letters in high German; but whether they were foreigners or came from upper Germany must remain unknown, though the baptismal name of John Baptista Parr may seem to indicate an Italian origin. That at this time John Albert also called Italian artists is frequently shown. Already in 1557 Hercules of Ferrara recommended to the duke an architect F. A Borno of Brescia, who was then taken into service and came to Mecklenburg with a number of Italian journeymen masons from Trient and an Italian brickmaker. Then however another Italian architect Paul had already begun the preliminary works. Even the electors of Brandenburg offered an Italian architect F. Chiaramella from Venice to the duke, to obtain from him advice and plans. By these Italians were handled the fortifications at DDömitz and Schwerin, for the Italians then were in high esteem in fortification, as soon afterward were the Netherlanders. Of the former magnificence of treatment of the castle only remained the numerous terra cottas, that had beer employed for the great grotto lying next the garden. These are mostly male and female portraits of princely persons, to which are added also medallions with antique portraits, that are lacking in Wismar. Likewise lions, double eagles and other animals, finely conventionalized and enclosed by laurel wreathu like the medallions, are inserted.

The third of these great castles, that at Güstrow, is substantially yet well preserved, though now degraded to a penitentiary. After a fire in 1558 duke Ulrich caused it to be rebuilt by the architect F. Pass and completed in 1565. The north wing burned in 1586, wher until 1594 a thorough restoration succeeded. At the south end of the neat and friendly city rises the very imposing building (Fig. 310) with its imposing masses, at the angles and in the middle picturesquely grouped by tall pa-

pavilions with flanking towess. Its architecture is entirely executed in stucco with an imitation of varied ashlar work, and differs in a striking manner from the terra cotta style of most other Mecklenburg structures, recalling by its forms and especially by the pavilions with their steep roofs and the numerous chimney caps the French Renaissance, while German customs are again considered by the high and boldly membered gables. The castle is approached from the west, where the deep m moat is bridged and was later domi ated by a projecting building erected by duke Gustavus Adolphus. The great gateway does not lie at the middle, but is moved sidewise into the western main wing, that extends to a length of 192 ft. with a height of 80 ft. It contains at each side of the gateway (Fig. 312) two large and almost square rooms 25 ft. deep, to which is added a t the longer south side a corner hall 30 by 34 ft. Both corner rooms are enlarged by polygonal corner towers, whose windows afford precious views of the surrounding lovely landscape with its fine meadows, groups of trees and clear lake reflections. From the principal building extends a wider southe ern wingand a north win of less depth eastward in form of a rectangle. Also the heights of stories differs in the north wing from those in the west and south wings; for while the ground story here measures 20 ft, the second 19 ft. and the third 18 ft.,the heights in the north wing are only 11 ft. in the second and 14 ft in the third. The southern is further characterized by a great columnar gallery in the ground story and in the upper stories are for connecting the rooms. It ends at the east with a great oval stair tower, that contains the wide and gently ascending main stair. But in the north wing o only in the principal story is made a smaller gallery of less depth. On the other hand one recognizes that on the front building the main building was also accompanied by a gallery on great corbels. As in the buildings of that time, these galleries formed the sole connection of the rooms, since they always extend the entire depth of the wings. In how grand a sense the division of the upper story is also restricted throughout to a number of very spacious rooms and halls, is shown by our plan of the principal story (Fig. 311). The two halls of the south wing for a depth of 37 ft. have lengths of 53 and 58 ft. Like-

Likewise from the same Figure are recognized the numerous winding stairs mostly lying concealed in the walls, that make possible an independent connection with the exterior for nearly every room. It is the arrangement especially carried out with fine calculation in the French chateaus of the time.

That the building is not entirely preserved is easily recognized at the east end of the south wing, where the stair tower in its arrangement indicates a former extension of the structure. In fact this exists on an old cut, yet so that the second story terminates with a platform surrounded by balustrades. S Since these parts were completed by Wallenstein during his brief rule, duke Gustavus Adolphus caused them to be removed"lest the unworthy memory of Vallenstein should exist". To this part corresponded in the north wing, that now ends with a rectangular tower, a similar extension, that in its eastern end contained the chapel and was distinguished by a high round tower. The end of the court was formed by an eastern wing, that in 1795 was declared ruinous and was removed. The still ever imposing effect of the court must originally have been truly grand. An important element in this impression is formed by the noble portico of the south wing (Fig. 313). In the ground story are four arches on Ionic columns of granite, bold and strong with axes 15 ft. apart, the portico about 15 ft. deep. All is held by iron anchors,the shafts of the columns by iron bands. In t the second story being twice as many columns that receive the entablature and frieze.

As already stated, the entire building is covered by stucco, whose treatment shows great care. The ground story has a bold rustication, taking pleasure in many variations of ashlar forms. In the second story the rustication is more firmly graduated and is uniformly executed, finally in the upper story the smoothly finished stucco has a richer treatment by flat arches and colonnades, that acquires a rather fantastic unrest by heaping the colonnades on the high gables. The principal cornice with its freely grouped consoles gives an effective termination. All windows have segmental arches and by great proportions and imposing axial distances enhance the truly distinguished character of the building. But rightly has the architect opened on the south side by numerous windows close together, in order

to have the most possible advantage from the charming view of the landscape. The great hall there belongs to the most beautiful of its kind by the stateliness of the interior, abundance of light and freedom of location. What lends to the principal rooms of the castle a further special charm are the numerous deep niches and bay windows with their free outlook, which frequently animate the exterior. Pleasure in decoration has extended to the chimney caps of the roofs that are richly adorned by volutes and other ornaments. Also the numerous weathercocks on the roofs exhibit pleasing figure ornaments. On the eastern projection like a tower on the north wing there projects a balcony in the third story, that is ornamented by handsome args and an inscription. This states that duke Ulrich, after the t old house burned in 158-, rebuilt the same in the two next years. The date 1589 is read on a gable of the same wing. The d details of this restoratior are marked by a more severe treatment by antique pilasters.

Finally what gives this majestic structure its particular importance is, that it possesses the most extensive, beautiful and notable stucco decoration to be found anywhere in Germany from that epoch. Already the rich stucco covering of the exterior, on masonry of specially formed bricks, exhibits in the well claculated varied membering and graduation the hand of a true artist. For example on the substructure dark colored horizontal rounds are inserted and framed. But indeed incomparable is the treatment of the interior. The ceilings and vaults of all halls and rooms, partly resting on columns, have a stucco decoration, that both by the variety of the divisions as by the beauty of the details is wonderful. In the richly varied forms of ceilings, cross vaults, horizontal ceilings and mirror vaults was offered the most welcome opportunities continually for new motives of employing subdivision and membering. For example the ribs are characterized as garlands of leaves, but with all richness is there recognized throughout the noblest moderation, and therewith a model tact in dragation from the simplest to the most magnificent. Especially beautiful is the execution of the ceilings of bay windows, but also the southwest corner apartment in the ground story is extremely magnificent. Even in the porticos and vaulted passages and the driveway

all is similarly decorated by stucco, even if plain. One cannot sufficiently lament, that such treasures in Germany are as good as unknown, while in full measure they deserve careful drawings.

The castle of Güstrow in its plan and ornamentation stands alone among the Mecklenburg buildings of the time, evidence of a foreign influence, that is to be referred to the personality of its architect. Other traces of a foreign art tendency are found in the cathedral of Güstrow in the magnificent tombs of the Mecklenburg princes, that occupy the northern wall of the choir. They were executed at the order of duke Ulrich by the Netherlandish master P. Brandin of Utrecht.from 1576-1586. The same master had already earlier together with another stonecutter C. Floris, evidently also from the Netherlands, had eexecuted several for duke John Albert in Schwerin. This first concerned in Güstrow a magnificent marble epitaph of duke Ulrich and his wives Elisabeth and Anna. The figures are wrought in white marble, and kneel together at a rich prayer desk, dressed in gilded state costumes, with a certain stiffness of pose, but conceived with the freshness of life. Truth and Faith as caryatids form the architectural enclosure and bear the fanciful crowning cornice, on which are placed other figures of the Virtues. With this are magnificent arms and an entire genealogical tree, all this on a ground of black marble with many golden inscriptions and emblems. On the frieze are other reliefs, the whole of the highest richness. From the same hand is evidently the smaller epitaph of duchess Sophia (d. 1575). She reclines in prayer on a sarcophagus, Tuscan columns form the enclosure and support a Barocco cornice, on whose crowning appears Christ as Saviour. Besides at the east is the third great work dated 1574, a colossal genealogical tree of the Mecklenburg princes, indeed only in sandstone but richly gilded. Magnificent Corintbian columns enclose the whole and bear the entablature. This important work also shows the elegant barocco forms of the Netherland art of the time. All three epitaphs a are enclosed by an excellent wrought iron railing. Less imposing but of the same epoch and tendency is the pulpit executed in sandstone. Also in the parish church the pulpit, gallery and choir stalls date from the same time, even if by inferior

Besides such creations of foreign art, we find about the end of the epoch also a work of the native ornamental brick architecture in the castle at Gadebusch near Schwerin. It is the creation of duke Christopher, who in 1569 after many misfortunes had resigned the archbishop's throne of Liefland and had retired to his bishopric of Ratzeburg. With cultured spirit and mild sense he turned to scientific and artistic pursuits. To these is due the erection of the castle, that commenced in 1570 and was completed in the following year. As architect is named C. Haubitz, who had served as master mason on the buildings of duke John Albert, and after the departure of the brothers Parr was appointed their architect. This old native master returned to the earlier style and executed a work, that in its principal parts exists well preserved. On a hill supported by artificial retaining walls rises the castle as a structure of a single wing in a rectangle of imposing proportions. A projecting square stairway contains the portal and the access to the two upper stories. The exterior has plastered surfaces, b but on frieze, cornice and pilasters is entirely decorated by terra cotta. As on the castles of Wismar and Schwerin the frieze chiefly contains medallions with male and female busts of princely persons, also of Roman emperors within laurel wreaths as at Schwerin. All is well treated, even if not particularly fine in the figures. The general effect is again rich and splendid. On both portals, one of which leads to the stair, indeed with reference to the priestly character of the builder, are represented the fall into sin and salvation by the death of Christ on the cross, and the resurrection, all in terra cotta reliefs.

In the interior the mighty tunnel vaults of the cellar are first worthy of consideration, to which a dorr beside the main portal leads down. The stair to the upper story has pretty cross vaults with elegantly profiled ribs. It opens above in a great vestibule from which two ornamental portals decorated by terra cotta lead into the apartments. Gseat burned slabs with dolphins and other animals form the pilasters, which on freely treated capitals support a scroll frieze with dancing cupids. In the ground story the kitchen has a rich portal with medallion heads. In the rooms beside the kitchen are seen beautifully profiled beams, which support the ceiling on chamfered posts. Also a plain old tile stove with black glaze, resting on iron

still remains.

Also the city hall deserves mention ar a bold Barocco structure of 1.18 with a loggia on piers and rusticated windows. It is further proof, how soon everywhere here the terra cotta style was abandoned.

What character the castle buildings at Dargun have I cannot state from my own observation. Using parts of the former Cistercian monastery, duke Ulrich, builder of the Güstrow castle, already erected here after 1560 a princely hunting castle, and in 1590 the "long house" was completely arranged. The date of 1586 is read on one building, but the whole was only finished in the 17 th century, as it appears. It forms a great rectangle with a court about 130 ft. square, accompanied by galleries in the principal story. The imposing structure has its eastern wing adjacent to the northern transept of the church and extends the southern and the end of the western wing into its former nave. The principal entrance lies in the middle of the eastern with another in that of the western wing. Three great round towers flank the castle at the free corners; only where t the transept of the church adjoins is the tower omitted, satisfied by a little stair turret. The main access to the upper rooms is found in a winding stair in a tower, that occupies the northeast corner of the court. Of the artistic decoration of the building I know nothing to state; yet thus much may be conjectured from the drawings before me, that the eastern wing is the oldest and was the portion built by duke Ulrich. It exhibits in the ground and second stories arcades on widely spaced columns, but in the third is a gallery with thrice the number of columns, that receive the roof. This is just the form that occurs on the south wing at Güstrow. The other parts of the building with their heavy ang massive porticos on piers in the ground and second stories indeed belong to the 17 th century.

Lübeck.

In contrast to the province of Mecklenburg, where the entire architectural activity depended on the princes, Lübeck, the old and powerful head of the Hanseatic league, shows to us the art of a citizens' commonwealth. But one soon recognizes in approaching the city with many towers and even more in wandering through the streets, that its greatest days fall in the times of

the middle ages. Such grand monuments as the church S. Maria and the cathedral with its mighty pair of towers, as well as the other still numerous remaining Gothic churches as in no other city of the north German coastal provinces, with the sloe exception of Danzig, can now be exhibited. Thus it iccurs that Lübeck's churches show a higher degree of artistic development than those of Danzig, and that they were furnished with an even richer decoration of church monuments of all kinds. Whoever approaches the city from the west, surrounded by meadow lands, groups of trees and mirror lakes, and sees it with its seven great church towers and numerous smaller spires, surmises something of the former power of this free city, which at the head of the Hansa with its fleets dominated the Baltic sea, restrained Denmark, and gave the first impetus in northern affairs. The colation of the city several miles from the Baltic sea on the Trave, even accessible for sea vessels, offered the most favorable conditions. The site was chosen with special care, for it has the form of a peninsula, connected at the north by a narrow isthmus with the land, at the east enclosed by the Wakenitz and at the west by the Trave, on a hilly rising mround, that is defended by the water. At the few accessible points, the northern part of this oval plan of the city, a strong citadle and the still existing Burg gate enclosed the city. From this the principal streets extended in two principal lines, the Broad anf the King's streets, with a slight western diversion at the southern end, where they found their termination at the cathedral and the group od buildings belonging thereto. Numerous cross streets intersect at right angles these main arteries, all of short extent, since the greatest width of the city amounts to about half its length. The strong and still well preserved Holstein gate with its two towers here indicates the main road, which leads to the west over the adjacent province of Holstein and toward Hamburg. Where this street intersects the great and lengthy artery of the Broad st., expands the broad rectangle of the Market, enclosed on two sides, north and east, by the buildings of the city hall. Here is the heart of the city and here rises the principal church S. Maria, with masses of dark bricks and the two colossal roofs of the towers rises high above the mediaeval gable of the city

hall. On the other side of the Market rises the church S. Peter, somewhat farther east is S. Egidius and in the northern part of the city is again the very imposing church S. Jacob, and near it the hospital of the Holy Ghost. Thus the chief parts are indicated in the arrangement of the plan of the city. A grand course filled by freedom and clarity is expressed in it.

The stamp of the most important monuments belongs chiefly to the middle ages and undeniably shows, that the 13 th and 14 th centuries denote the climax in the development of the power of Lübeck. Already in the 15 th century it receded; there is traced a relaxation in monucmental development or rather a change from church to secular architecture; for the Holstein and Burg gates belong to this time. With the beginning of the 16 th century we find Lübeck dominated by alliberal patricians, which was hostile and opposed to the course of the time. The Reformation, which found a general approval, was suppressed by the council with an iron hand. Citizens that went to Oldesloe to hear an evangelical preacher settled there, were punished by state reprimands, prison or fines. The preacher John Offenbrügge, who secretly came into the city to hold Lutheran worship in a private house, was cast into prison, and when he was finally freed at the urgancy of the citizens, he must be taken at once on a ship to Reval, whereby it pleased the monks to spread the report, that the devil had carried him away. A blind beggar was sent out of the city because he had many a Lutheran hymn on the street; a bookseller that sold the writings of the Reformer was cast into the tower; already in 1528 Luther's books were burned in the open Market by the jailer. But among the citizens the tendency toward evangelism had become so strong, that once during divine service in church S. Jacob, while the Catholic priest was preaching, two boys sung Luther's anthem, "O God look fown from heaven", the entire congregation joined and the preacher was compelled to leave the pulpit. First when the council demanded from the citizens an extraordinary impost, the latter by their steady opposition compelled, that the evangelical faith should finally be emancipated, and soon after t the Reformation was completely established. But the obstinacy of the aristocracy was not conquered thereby. The bold attempt of Wullenweber to set up a popular rule and to enhance Lübeck's power again to the highest degree failed, and henceforth was

for a long time of material prosperity was no longer any political authority to mention. In these struggles we indeed have to seek the reason why in 1518 the church S. Maria in a zeal increased by opposition was adorned in the richest decoration in Gothic forms. But at the same time was connected with this, that the Renaissance only entered here late and played no permanent part. Yet some magnificent works remain from this later development.

The most important structure is the city hall. The oldest p portion is the great rectangle 150 ft. wide and 120 ft. deep, that lies on the north side of the Market and its south side abuts against the churchyard of S. Maria. Here is the Rathskeller with its mighty vaults; but the building itself is covered by three colossal gable roofs, that with their colossal brick gables rise above the later structures. Before this facade looking to the south was placed after 1570 the Renaissance portico, of which we yet have to speak. In the eastern part of this building lying next Breiten st. was formerly the great hall of the Hansa, occupying the entire depth of the building of 120 ft. by a width of 30 ft. To this main building was also added in the middle ages a wing adjoining the east side of the Market, the ground story forming a long portico in two aisles on granite piers, partly used as workshops for goldsmiths, later opened for the great advantage of the general effect, and again carefully restored. Two vaulted passages connect it with Breiten st., The southern portion formerly contained the city scales and before this about the end of the 16 th century was built the magnificen flight of steps next the street, which is a s show piece of the Renaissance. In the upper story was formerly the Lion hall 90 ft. long and 24 ft. wide, beside it being the vestibule of the so-called war hall, 36 ft. wide and 48 ft. l long. But the entire wing extends to a length of 15_ ft.

For our consideration is first important the magnificent projection placed before the south side in 1570 (Fig. 314). The ornamental portico in 12 piers with bold and opening with rather depressed arches, was terminated above by three gables, the middle one carried higher as a dominating part. The composition is excellent, the membering rich and yet clear, but the figures show weak hands, and the entire work, however imposing it is and attractive is the effect of the beautiful sandstone material,

does not belong to the finest creations of the time, for example nowise equaling the city hall of Bremen. From the year 1594 then dates the magnificent flight of steps arranged on four p piers on Breiten st., an extremely picturesque composition executed in bold and rich forms, namely the separate ashlars adorned by star patterns, that were generally favorites in this late time. Farther northward, from the same epoch is a magnificent bay window in similar forms. Likewise the interior of the building was then richly adorned, particularly the war cabinet still sharing the splendid decoration of that epoch. On the marble fireplace, recently smeared with dark oil colors in a barbarous way, is read the date 1595. To the most beautiful in this kind belongs the paneling of the walls, in which combine carvings and inlaid work. Also the portal of the council hall is an excellent carved work. It dates from 1573, thus being connected with the erection of the southern arched facade.

Of the city buildings is then yet to be named the former arsenal from 159-, and near the cathedral. It is a vast though s simple brick structure with sandstone members, in the mixed style from the Netherlands, indeed in in size but not in the least in artistic treatment to be compared with the Danzig arsenal.

Likewise the private architecture of the city in richness of treatment is far inferior to that of Danzig; but the same ground principles are to be recognized in the plans of the houses. The ground story also forms here a wide and high hall, which obtains its light through great windows from the court, and has its entrance from the street in a great and high portal. Above the door of the house is now frequently placed a little room, that receives its light from the upper window connected with the portal. A little counting room is always separated from the vestibule. In the rear a richly carved stair leads to a gallery forming the access to the lower bedrooms and the upper stories. The facades of the houses almost without exception exhibit the plainest brick construction, recently almost always painted with oil colors. Simple stepped gables are divided by vertical bands and niches form the termination. Of the rich ornamentation by Renaissance forms with predominating use of sandstone, such as we found in Danzig, there is no mention

mention here. Bay windows have been omitted here as in the other Low German cities on the sea. Only when fine portals in the beginning Barocco styli are placed before numerous houses, does one seek to take account of the general tendency of the time. Caryatids, hermes statues of the Virtues, masks and garlands of fruits play a great part there. A show piece of this kind from the year 1587 is seen at No. 190 Schlüsselbuden, with two great terraces, above in a niche being a female figure between two reclining figures, all very long-legged and mannered. A handsome portal is there at No. 196, likewise adorned by figures, all surfaces being decorated by metal ornaments. A magnificent portal is there at No. 195 with figures of warriors and allegorical representations, and also here the figures are insufferably mannered. Such ornament is rejected by the portal at No. 194, but on the contrary there are repeated rich festoons of fruits and masks. Several of like character are in Fish st. One of the most luxuriant is already strongly overloaded and curved at No. 85; a very small one, merely decorated by rosettes and heads at No. 96; faceted ashlars with star patterns at No. 104, where exceptionally the gable of the house is decorated by vo,utes. The very lengthy figures are again found at No. 106. Extremely rich is the decoration of No. 107 by festoons and hermes, where also the upper parts of the facade have received similar ornaments, and at the middle of the facade is placed Abundance in a niche. Simpler in plan and treatment is No. 105. Several are also in Breiten st. No. 785 is adorned by masks, with fantastic richness. Still more stately with two fluted Ionic columns, their lower parts richly decorated, and with two figures reclining on the entablature at No. 819. On the contrary No. 793 has graceful metal ornaments on the surfaces, finely fluted Corinthian pilasters as an enclosure, interrupted by ashlar bands.

Entirely different is the great facade at No. 276 Holstein st. The portal belongs to the same species, is flanked by warlike attributes and crowned by figures of Faith and Love. Hence the saying (see text). All this as usual is in sandstore. But the facade itself is a show piece of Renaissance decoration in terra cotta, evidently some decades earlier than the portal, perhaps the work of G. van Aken and Statius v. Düren, since we

know that they settled in Lübeck. Double vertical bands consisting of ribbed rounds and resting on consoles with masks, divide the high gable and similar windows enclose all gables. But the different stories to the top are separated by bands with medallions in terra cotta, that are allied to the works in Wismar, Schwerin and Gadebusch. Unfortunately a later pedantic addition has injured the original purity; but in any case the facade is very interesting on account of the use of a developed terra cotta style. Similar works also occur twice in Wahm st.

Of the richness of decoration that formerly distinguished the houses of patricians, certain remains give evidence; the most splendid is the hall in the House of the Merchants (Freddenhagen's room), whose paneling in oak, linden, walnut and elm woods belongs to the noblest of the time (Fig. 315). Coupled Corinthian columns with richly carved shafts support an entablature with elegant scrollwork on the cornice, above being a series of doubled atlantes and caryatids, that therminates with a second no less richly decorated cornice. The panels of the wall below exhibit an imitation of bold stone arches with insertions like tabernacles within them, above being inlaid alabaster reliefs, certainly Netherlandish work, all most richly sculptured. The upper part of the wall is decorated by paintings in gold frames. The ceiling shows richly paneled work w with beams, boldly divided and elegantly carved.

Some Valuabel works are then found in the different churches of the city. Noteworthy is first the great equipment with brass grilles in church S. Maria, which encloses the entire choir a and the numerous chapels as well as the font. All date from 1518 and still substantially exhibit the elements of the Gothic style, but still in an alteration, not to be taken without the influence of the Renaissance. This is itself found with its ornamental forms then, though quite isolated, on the beautiful tomb plate of G. Wigerinck, deceased in the same year of 1518, also a bronze work. Much inferior was here the stone work about the same time, for example on the tombstone of C. and J. Tidemann in the choir aisle of the cathedral, stumpy figures in a plain enclosure by corinthian half columns, the shafts fluted above, adorned by ornaments below, certainly made after the middle of the century. Wood carving and cast metal here remain

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the preferred arts. The first is particularly on the magnificent organ of church S. Egidius, as well as on the rood screen executed in 158/, whose winding stair rests on atlantes, and no less appears on the masterly clock of church S. Maria from 1562. On the contrary the organ in the same church is a likewise magnificent work of the late Gothic epoch, contemporary with the other equipment of the church executed in 1516-1518 by master B. Hering. Likewise the choir stalls of the church exhibit wonderfully rich and noble treatment, the panels being arabesques of the finest taste and full of imagination. Two r richly cased organs also has church S. Jacob, indeed one of 1504 and the other of 1637, but also these have still predominating Gothic forms.

What bronze works exist in Lübeck's churches exceed all ideas. The incomparable magnificence of the numerous grilles in church S. Maria, which indeed chiefly still belong to Gothic, was already mentioned. I do not have to repeat here all other works of the earlier Gothic epoch; but indeed of the noble bronze g grille of the Brewer chapel from 1636, divided by columns, hermes and caryatids, already very Barocco, but extremely spirited and elegant, also of masterly technics. Splendid chandeliers are found in church S. Jacob , even finer are the chandeliers, sconces and grilles in church S. Peter, dating from 1621, 1639 and 1644, full of imagination and charm, decorated by climbing and playing cupids. Also church S. Egidius and the cathedral are furnished with similar chandeliers. I select here only the most important; the abundance still existing deserves more thorough consideration in a statistic representation of the Renaissance works of Germany.

Lüneburg.

Lüneburg is a repetition of Lübeck at a smaller scale; yet the city has importance, since it indicates the southern limit of Low German brick architecture. Already it ceases in Celle and gives place to the middle German half timber construction of the Hartz region. In the mediaeval epoch and even in the f first half of the 16 th century the dry Low German brick construction here dominated all similar architecture. The houses of the citizens are narrow and high with simple stepped gables. Bay windows here occur as little as in Lübeck or Danzig; only twice are quite unimportant half timber bays placed before the

ground and second stories; an influence coming from the cities of Hanover. With the 16 th century the Renaissance is adopted in these buildings, but some differently from in Lübeck. Just as there the facades are divided by these obliquely ribbed rounds, the window recesses and the vertical bands are thus bordered, and likewise the friezes and medallions that separate the stories. The friezes must now receive panels with terra cotta reliefs, that however are not executed in most cases. On the contrary in the medallions are usually found contemporary portraits, arms and the like in colored glazed terra cotta. If the entire frieze is regarded as decorated in this way, then must the facades, which are now rather gloomy from the d dark tone of the bricks, must have had a magnoficent effect. The chief example of this kind is the great gable marked 1548, that dominates and terminates the long perspective of the street Am Sand, marked 1548. The enclosing rounds with their oblique ribs almost give the impression of laurel wreaths enclosing the members. The ornamental medallion heads, arms and representations of figures, boys on dolphins, Samson with the lion or with the gates of gaza and the like are treated with full life. Also the little facade beside it has received the same ornamentation. Another somewhat earlier example of 1543 is presented by the facade on the mint at No. 9 . The colored glazed relief medallions with contemporary portraits are dry,but are executed with animation.

Somewhat later appears a change in the style of these terra cottas. Instead of flat reliefs ornamented in colors occur strongly projecting bands in the boldest high relief, but now receive no glazing. The picturesque style gives place to one with more relief. A characteristic example of this kind is offered by a house of 1559 at No. 30 Bardowiker st. with very well treated heads in relief; from 1560 is the house at No. 1 Market, where these heads and arms are executed in sandstone. In the middle is a pretty Barocco shield supported by angels. About this time cut stone construction also enters eyd finds employment, particularly on certain show portals, evidently after the precedent of Lübeck. Thus on the house at No. 2/ New Sülze. Another at No. 30 Great Bäcker st. is enclosed by Corintnian columns, whose shafts are covered by metallic ornaments on the

lower part. But the show piece is the council's dispensary at No. 9 of the same street, where the portal is flanked by hermes, that hild medical vessels and have richly decorated shafts, above being an arch with masks and festoons with two seated f female figures in the spandrels. The portal has unusual height after the model of Lübeck.

In a characteristic way the different art epochs are expressed in the city hall. It is a mixture like that of Lübeck, gradually enlarged by new additions in several periods. Substantially dating from different epochs of the middle ages, it externally is without a grand general effect, and the principal facade on the Market with its arcade portico and the piers ornamented by niches with figures bear the charcater of a late restoration. There is read:-"Built in 1720, restored in 1763". More interesting is the interior, which in part received magnificent decorations in various epochs. Still completely Gothic is the hall covered by a wooden tunnel vault, that by its painted glass, its beautiful floor tiles, in which are still seen the openings of the hot air pipes before the seats of the councillors with their metal borders, with polychrome paintings on the ceiling, and the entirely preserved paneling of the walls, with its cupboards and the seats of the councillors making an incomparably harmonious impression. The latter belong to the Renaissance and with their inlaid wood mosaics were executed in 1594. The paintings on the ceiling are treated in the spirit and forms of the school of Cranach. At the entrance of the hall two unequal segmental arches on bold round columns form a sort of vestibule. In the vestibule is a magnificent iron grille executed by H. Ruge in 1576, without any fantastic element, only adorned by beautifully conventionalized flowers. The room at the right of the entrance exhibits good wooden paneling of 1604.

The pride of the city hall is formed by the council hall, artistically decorated by Albert of Soest in 1566-78, that surpasses all that the German art of carving has ever produced. On it is read:-"Executed by Albert of Soest. First the cupboards and the seats of the councillors are most richly ornamented by graceful reliefs from Biblical history. There are seen the last judgement, Moses punishing the people, with the statuettes of

Moses, Aaron and Joshua, all executed at the smallest scale and with high technisal mastery. Simpler is the covering of the w walls as well as the coffered ceiling with its gilded rosettes. The artist has reserved the principal effect for the architecturally prominent parts. Already the frieze with the masterly / little heads, that project from the scrolls, belong to the most precious of their kind. But the greatest magnificence is developed on the four doors. The two first are simpler and are flanked by hermes and caryatids, crowned by scenes in relief rich in figures. A third door also has caryatids and similar ornaments in relief. But all are surpassed by the fourth door, before which occur entirely perforated piers as supports of the entablature, that are made in inconceivable richness with volutes, masks and hermes, containing at the middle niches with statuettes of warriors, then again enclosed by piers, that again exhibit on pedestals with sportive cupids little statuettes of the Virtues beneath canopies, supported by genii. Above rises in mediaeval style a high canopy and superstructure with rich use of perforated Gothic windows, buttresses and finials, that again is furnished with the tiniest figures and all conceivable elements of Renaissance ornamentation. The whole presents an expression of the greatest luxuriance, full of amazing imagination, that P. Vischer also employs on S. Sebald's shrine, except that all is overloaded here and dominated by an inferior feeling for form, but in any case is developed in astonishing technics with the fineness of a miniature. To this is added great reliefs over the portals, from Biblical and Roman history, which close with a represertation of the last judgment.

Yet should be mentioned the unusually large princes' hall, with portraits of princes and princesses painted on the walls in the character of the 15 th century, also on the beam ceiling with paintings, busts in medallions and ornaments of the late time of the Renaissance. Five mediaeval chandeliers with figure ornaments and a sixth in severe Gothic style light the hall.

To the greatest treasures belong the silver cabinet of the city hall, a perhaps incomparable collection of show vessels from different epochs od Gothic and Renaissance, now in the museum of art industries at Berlin. Of special importance for our consideration are the noble goblets, that exhibit the entire

diversity of the Renaissance in elevation, ornamental forms and figure decoration. The mint goblet of 1536, the gilded goblet of 1538 an ell in height, another of 1562, also another of 1586 two feet high, a smaller one of 1586 and a very large one of 1600, may be briefly mentioned here as the most important. But to the noblest works belong the two silver dishes with the arms of the city, with foliage bands at the middle and edges and adorned by small portrait medallions, and finally the washing basin 2 feet in diameter from 1536.

Some things are yet to be stated concerning the church S.John. From 1537 is the painted epitaph of a noble v. Dassel with rich crisped plant ornament, the whole rather immature in forms and characteristic of the first appearance of the Renaissance in these regions. In elegantly treated Renaissance are the choir stalls, whose foliage bands with little heads in relief recall the work in the city hall, even if not with the same perfection. Yet the work seems full of spirit; only the caryatids and atlantes show the slovenly style of the epoch. Also the parapet of a gallery is executed in similar carving of the same time.

There is still the fountain on the Market before the city hall, a metal basin with little representations and figures, to be mentioned here as a work of the early Renaissance. Only the lower cast iron basin belongs to a modern restoration. On the column is a little petty and very droll Diana with bow and arrow in a straddling pose recalling one of Dürer. The date if 1530 has nothing improbable.

At Hamburg the devastating fire of 1842 left remaining very little ancient, however picturesque are also the inner parts of the city with their houses with high gables recalling those of Holland. As one of the few still existing examples of the energetically treated secular architecture of the Renaissance, we give in Fig. 316 a gabled house in Great Reicher st., on of those facades, whose halls as well as all members of windows and portals, cornices and pilasters, consist of sandstone. The low proportions of the stories give a rather stumpy appearance to the pilasters, but the dry forms, the clear division and m membering and the animated treatment of the gable with its boldly effective niches, its Barocco carved volutes and vertical pyramids (the latter restored in the drawing) make a good imp-

impression. A stately gabled structure of similar arrangement is the so-called Kaiserhof of 1619, likewise with energetic antique systems of columns, also decorated on arch spandrels and other surfaces by freely treated sculptures. Another no longer existing facade with richer treatment at least is preserved in a representation. Two of the elegant stone wash basins are still to be seen, that important houses did not fail to have in the vestibule. Finally must be mentioned the tower of church S. Catherine on account of the beauty of proportions and the charm of its finely curved outlines.

Bremen.

Very much richer are the spoils in Bremen. The development of the city offers much resemblance to Lübeck. We find here as there and already after the time of Charlemagne a bishop's seat, under the protection of which the city ever developed more strongly in the middle ages, until in a contest with its bishop it gradually attained independence and even greatly flourished as a member of the Hansa. But while in the beginning of the new period the reactionary council of Lübeck,long and obstinately suppressed the Reformation, Bremen merits the undying fame first among the Low German seaports, of having adopted with devotion Luther's theories, and by its zeal in the Smalkald league, and by high-minded stability after the battle of Mühlberg, substantially contributed to the saving of Protestantism from destruction. In architectural design of the city as in Lübeck is expressed its twofold nature; but while there the centre of the spiritual power of the middle ages occupies an isolated position at one end of the city, here the mighty structure of the cathedral stands in the heart of the city, opposite the proud building of the city hall, and the court of the cathedral with the market place in their connection give a view with grand effect. In extended length as again at Lübeck, the old city stretches along the right bank of the Weser, while only later the left baok was occupied by the new city.

The Renaissance also first appeared here late, but it blossomed magnificently in the grand structure of the city hall (Fig. 317). The nucleus of the building was a creation of the middle ages, erected 1405-1410, a vast rectangle animated at the southern end by the portal anf three high windows with pointed

arches. To this simple Gothic building was added in 1612 the magnificent facade of the east side with its arched portico, the strongly projecting bay and the gable at the middle, and the colossal high windows of the upper story. On 12 Doric columns rests the portico extending the entire length of the building, whose Gothic ribbed vaults rest on rich consoles in the wall. In the second story is found above the portico a balcony enclosed by a perforated balustrade, broken at the middle by a projecting bay, but connected with this by doors. The former windows were doubtless pointed in the upper story but were changed into very tall rectangular windows, crowned by alternating circular and triangular caps. The termination of the whole is formed by an elegant sculptured frieze with boldly treated consoles over which is an open balustrade with little pyramids and statues at the corners. Then rises above at the middle the high gable of the building with a smaller roof gable at each side. All these additions are made to the brick nucleus of the building in developed ashlar construction.

The composition must already be designated as a masterwork of the first rank, and thus the development entirely belongs to the most perfect, that we possess in Germany in this Renaissance style already transformed into Barocco. The beauty of t the proportions, the masterly treatment of the architectural members, and the refinement in their improvement for example far surpasses the facade of the Lübeck city hall, indeed in the spirited use of sculptured ornamentation it must make the Frederic building at Heidelberg seem inferior. All surfaces a are covered by sculptures, in the spandrels of the arcade arches are figures of antique deities and allegorical personifications; but before all masterly is the great frieze of splendidly animated fanciful marine creations, echos of those famous antique forms, whose invention finally is referred back to Scopas. A stormily agitated life speaks here in power and boldness, as the most striking expression for the seaport located in the vicinity of the sea. This rich ornamentation acquires enhanced splendor on the bay and roof gables, combining there with the colonnades, hermes and all the fanciful Barocco forms of this luxurious time. To this is added, that the figures here employed to such extent are in great part by very skilful hands,

so that the execution scarcely is inferior to the design. According to all this, the otherwise unknown master of this building, Lüder of Bentheim, must be reckoned with the most prominent artists of our late Renaissance. On the contrary, the statues from the middle ages retained between the windows are without high art worth.

In the interior the ground story consists of a hall, whose ceiling rests on simple wooden posts. Only one portal with bold and rich carvings is to be mentioned here. By an elegant winding stair carved in wood one passes into the upper hall, that comprises the entire area of the building, 140 ft. by 45 ft. wide and about 30 ft. high. It has a wooden ceiling painted in Barocco forms, around on the walls being paneled, benches in the widths of the windows occupying the window niches 5 ft deep and with beautifully carved backs and ends. At the inner longer side of the hall is seen a doorway to an added sessions room, decorated by cupids and acanthus scrolls in simple early Renaissance, executed in 1550 according to an inscription. Besides in the same wall are two rich Barocco portals. But the greatest magnificence is developed on the wooden winding stair marked 1616, and that leads to the upper sessions room placed in the bay. Here all is lost in carved ornaments and figures, and especially the portal externally and internally is of the utmost conceivable luxuriance, before it being a figure of Hercules on a column. It is the brass music of the beginning Barocco in its most enthusiastic fortissimo. The little hall itself has excellent paneling with rich pilasters. Likewise the lower sessions hall exhibits a finely carved doorway. Besides the wood carvings in the city hall at Lüneburg these works are the most splendid creations of the German art of carving in the Renaissance time.

Of the other buildings in Renaissance the first to be mentioned is the Schütting of 1537. A building entirely constructed of ashlars, with one simple stepped gable and Gothic finials set diagonally, the other constructed in good Renaissance with pilasters and arches with medallions in high relief; crowned by volutes, one of which ends with lion's claws, on the gable being a statue. These parts must be placed about 1560. On the contrary the facade with its two rows of very tall windows tr-

triply divided in height, and coupled in width with depressed late Gothic curved arches, would belong to the fisst half of the 16 th century. A balustrade in Elegant Renaissance forms makes the termination; above it at the middle is a roof bay window with the representation of a ship in relief. Otherwise the building mentioned with coupled rusticated pilasters, volutes and pyramids of sandstone. Likewise the two portals in bold rustication and the ashlars with star ornaments are of sandstone. The coupled windows have a pretty shell crowning. The whole is simple and skilful. Somewhat richer is the same style repeated on the granary of 1591. Also here are combined brick and cut stone; the windows show the same treatment, the ashlars are of richly ornamented,, the enormous and high gable is adorned by volutes and pyramids, and the windows show the same treatment in brick and cut stone.

The same style is found on the house at No. 14 Langen st.; the gable is also Barocco and curved. Unfortunately these houses are mostly painted with oil colors, whereby the rich color effect in the contrast of the brick with the sandstone is destroyed. For example this appears also on the house at No. 9 Market, especially graceful in proportions, the ashlars with the favorite star ornaments, the crowning pyramids on grotesque masks. On the contrary entirely intact is No. 169there, where in spite of the late date of 1651 the same elements in composition and ornamentation. To this was added a bay window, that indeed was later changed into Rococo forms. The uppermost crowning of the gable is formed by a beautiful wrought iron flower. A similar one is often found used in the same manner. A stately brick facade, but with sandstone enclosing the windows and with a bay window likewise of ashlars, that however only extends on the ground and second stories, is seen on No. 127 Langen St. The same simple sort have the Nos. 124 and 126. A great gabled house of brick but with stone members, that show throughout rich sculptured decoration is at No. 112 of the same st. The same mixed system, even if not with the full richness in sculpture is also there on No. 16. Then sometimes occur facades that like the Danzig houses are entirely constructed of ashlars. Thus the narrow and high gabled house at No. 13 Langen st. with two symmetrically arranged bay windows. All is in

luxuriaot Barocco forms, unusually energetic and with columns, hermes and sell work, decorated by strongly curved vloutes. It bears the date 1618.

If we draw a parallel for these three seaports, whose private architecture belongs to late Renaissance, then Danzig shows the richest bloom and the most complete adoption of cut stone construction introduced by the Renaissance. On the contrary Lübeck adheres to its traditional brick facades and contents itself with giving them a contemporary decoration by magnificent portals of sandstone. Finally Bremen assumes a middle position, when it brought into use three different systems; the brick facade with sparing use of cut stone in cornices and architraves of windows; the same construction with more complete a and indeed very rich treatment of all members in ashlar construction; finally pure cut stone facades in certain examples. Moreover Bremen is the only one of those cities, that sometimes employs the bay window on private buildings. It probably brought this from the same place whence was obtained the sandstone for its buildings; from the region of the upper Weser.

That ashlar construction was entirely chosen for the city buildings, we have seen already. The finest example of this kind is the former guildhall of the grocers, now house of industry near church S. Ansgar. It is a vast and fine structure, whose luxuriant forms already betray the 17 th century. Two colossal gables are connected by a balustrade and rise on the wide facade. In the middle of the high ground story almost opened by great briple windows is a portal with Corinthian colums, richly adorned by figures, all being painted and gilded. The upper story has nearly as high windows of similar arrangement, such as were intriduced into our northern cities from t the Netherlands. Two deep friezes are entirely covered by masks, volutes and figure sculptures, likewise painted and gilded, terminating both stories. The gables finally by their niches, statues and curved volutes exhaust all the forms of this luxuriant Barocco style. The slender pyramids placed on the different steps are all crowned by wrought iron flowers. The fanciful magnificence of such outlines surpasses even the richest gable compositions of the Gothic epoch, but is based on the same esthetic need in spite of the diversity of the forms. Likewise

the gable of the side facade is similarly treated. The great building has experieoced a careful recent restoration externally and internally. In east Friesland is particularly Emden, that presents valuable results for the Renaissance. The neat place with its straight streets, brick houses, numerous canals, bridges and locks completely produce the impression of a Dutch city. By its favorable location , rich and flourishing early, it erected in 1574-1576 its stately city hall, which likewise shows the influence of the neighboring Netherlands (Fig. 319). On the main front entirely built of stone, it has in the ground and upper stories that close series of high windows divided by stone mullions, that are derived from Holland. Above rises a half story with a gallery extending on consoles around the entire building, a motive repeated somewhat later on the city hall at Antwerp. The principal street extends through the middle of the building, which is then characterized as a passage by an arched portal projecting somewhat. This is effectively terminated by a balcony connected with the principal story. A roof gable richly ornamented by arms and figures also marks the top and middle of the facade; above rises from the high hip roof a square wooden tower, with an octagonal story above and again over this being a belfry and a slender lantern. From the gallery of the tower is enjoyed a magnificent view over t the widely extending marsh lands and the mouth of the Dollart in the sea. The entire imposing structure has the facade of a ashlars, at the rear is built of brick; only the upper gallery as well as the clock and bell tower are made of wood. The fine ornaments sculptured on the roof gable at the middle show a skilful hand. Here also the wrought iron flowers play a part as finials.

The aotrance to the upper stirn lies in the little ornamental portal beside the great gateway. It has a boldly carved door and a lion's head as knocker. The stair exhibits net vaults w without ribs, but divided by cross arches, that rest on pretty Renaissance consoles. These like the cross arches and the railing gleam with gold and colors. In the angles of the stairway is twice placed on an elegantly treated console a small case with glass door as a lantern. The upper vestibule is now whitewashed and only has some old paintings with boldly carved frames

and an ornamental brass candlestick as a light. The beams of the rough board ceiling rest on handsomely decorated consoles. In the adjacent anteroom is seen a finely carved cupboard of that time. The sessions hall is entirely modernized, particularly the interior no longer of importance. But worth seeing a are several fine silver Renaissance vessels; a dish for fruit, wash basin and pitcher, three splendid goblets and a beaker shaped like a ship. A stair at first of stone and then of wood leads to the third story, whose entire space is filled by a g great collection of old and in part artistically valuable weapons.

A massive structure of the same time is the bridge, that extends over the river in the axis of the city hall, built with five arches of brick, but decorated by rich arms and garlands of fruits and masks in sandstone. Also the New church is a building of the same time, also of brick with members of sandstone, especially the round arched windows that exhibit Gothic tracery. The building is arranged in cross form with high and simple gables, of tolerably sober appearance.

A noteworthy Renaissance work is possessed by the juite unimportant Great church of S. Cosmas and S. Damian. It is the monument of count Enno II of east Friesland (d. 1540), executed in 1548 and also by netherlandish artists. The marble figure of the deceased lies on the sarcophagus, is already quite modern and much restored; but extremely original appears the enclosure of the chapel. Elegant Doric colunms alternate with fanciful hermes, that have lions' heads, and whose feet project as from boxes; forms with more frequantly occur in French and Dutch Renaissance. Between are smaller divisions by hermes and caryatids represented alternately with the most elegant little Ionic columns. The pedestals of the great colunms and hermes are decorated by mourning figures. Finally are seen above in the five tympanums and the frieze the entire funeral, the procession of the mourners with the bier, the hearse and the retinue of mourners in finely executed reliefs. It is as if one actually saw one of those princely funerals of the time. At the middle is then constructed on pilasters a canopy with temple pediments. Inside instead of caryatids are only rows of Ionic columns with elegant flutes placed before the structure. The upper canopy is here supported by two watching warriors.

the whole bears throughout the stamp of French-Netherlandish art.

Somewhat less rich is Oldenburg; yet the older parts of the castle marked 1607 on the northeast plinth, afford an unimportant remnant from this time, that however is full of character and differs from the later additions like a barrack. It is of two stories to which is added a third story at the middle. The wide triple windows crowned by broken gables are enclosed by by hermes and Barocco curved architraves. The angles of the building exhibit richly ornamented ashlars, a balustrade forms the upper termination, above which is a later transformed mansard roof and finally a tower with domed top. The whole is not pure and not distinguished, but is still effective (up to the late great tasteless pilasters in the middle).Allthese buildings yet have a rather individual fullness of life, hence the fresh and attractive impression. The building was built anew by count A. Günther, who in 1603 at the age of 23 years began to reign, when in 1606 he returned from a journey to the imperial court at Prague and from thence through Austria and Italy, and found the old castle too wretched. The architects were an Italian A. Speza of Rome,abut who left during the erection, a and G. Reinhardt, architect of the duke of Mecklenburg. The b building was completed in 1616 and received the approval of contemporaries on account of the "many convenient rooms decorated by artistic paintings".In the archives at Oldenburg is found an explanation of the "ingenious emblems and elegant figures in the great hall". For example there is said of the Virtues:- The maiden on the right side pours from a pitcher into a beaker; thus also a prince to whom God the Master has given the means not to spare money and property, but gives t them freely ---. The youth in armor with a naked sword and a burning lantern, behind whom is a goose and a crane on his head, denotes, if like Hannibal before the gates, and now would hold a banquet on the Capitol by your princely grace, so may also your grace ever be found vigorous and prepared". Of this hall no vestige remains, and even ir the plans at Thura it cannot be shown.

To the same times belongs the city hall, which bears the date of 1635. It is a modest building, that however in the three h high Barocco gables of the facade and the side gables as well

as the rather pretty portal, decorated by figures, gilded and painted arms, is shown as attractively represented. Magnificent are the fanciful waterspouts with their dragon bodies.

The conclusion may be that one of the most noteworthy monuments that the German Renaissance has produced is the tomb of the deceased Edo Wieneken who died in 1511, erected by his daughter Maria in 1561-1564 in the church at Jever (Fig. 320). He was the last head of the three Frisian provinces, which freely chose the first noble of the name name and family as their ruler about the middle of the 14 th century. The monument was neglected for a long time, then was carefully restored in 1825 by O. Lasius, and consists in its nucleus of a marble sarcophagus adorned by fine arabesques, on which the deceased is represented in full armor, reclining with folded hands. At the head stand female figures with shields, one bearing the arms of Jever and the other the insсription. The whole rises on a high marble base like a sarcophagus, whose covering slab of black marble is supporte. by six statues of Christian Virtues, four of which were recently restored. Six figures of mourning children with reversed torches are placed rather behind them. The lower sarcophagus is adorned by an alabaster frieze with representations from the life of Christ and beneath is a second frieze with scenes from the Old Testament. Finally six small reclining lions are placed on the lower marble steps. This magnificent monument is now enclosed in an octagonal domed chapel structure lightly constructed of oak, that forms an independent tomb chapel in the choir of the church. The lower story is surrounded by eaight deep arches in the form of tunnel vaults, which externally rest on short banded Corinthian columns with attached atlantes. Open balustrades, the external formed of ornamental balusters and the inner of caryatids, enclose t the area. Through the wide arches the view of the monument is open at the sides. Above the inner piers rise eight other supports as an upper story, that again opens with eight wide arches and has a magnificent star vault as ceiling, adorned by foliage in carved work. Like an airy canopy with atlantes and c caryatids at the angles and terminating with a rich cornice with consoles, is crowned the entire structure. On the four principal sides it bears Barocco gable projections, at the

front the figure of the Crucified One, above it being God the Father and the dove of the Holy Ghost, on the three others are Moses, Peter and Paul. If all this is taken from the Christian faith, on the contrary the angle figures of the canopy are named Mercury, Venus, Jupiter, Minerva, Saturn, Courage, Mars a and Luna. No less woyderful are the angle figures of the lower story, likewise alternately male and female, designated as Rhetoric, David, Dialectics, Solomon, Music, Josiah ?, Memory and saul. All figures and columns are in white coloring. The architraves over these figures exhibit friezes with reliefs of very remarkable character. They commence as on the tomb at Emden with the representation of the funeral procession, where beneath the sarcophagus walks the faithful dog as a mourner; then come fanciful bands of wallriors, fauns and satyrs, combats of knights, finally all sorts of fanciful forms, monsters, grotesques and the like. Further all soffics of the vaults are ornamented in their coffers by carvings, which exhibit a wonderful wealth of inventiou. The entire work was certainly executed by Netherlanders, and is one of the most magnificent and most original of its time.

Of similar richness is the carved wooden ceiling, that adorns the hall of the castle at Jever,; a further proof, that also on these remote shores the love of their time for magnificence required artistic expression.

Schleswig-Holstein.

The monuments of this northeast province have been passed o over with entire silence in this day of research in art, with the sole exception of the Brüggemann's altar in the cathedral at Schleswig. The blame of this in the first line rests on the country itself. Until the most recent time, nothing has appeared there to throw light on the old native monuments, and in c consequence of this indolence must the opinion continue, that the country contains no treasures of this kind. For among German provinces none has been so entirely indifferent to its old monuments as Schleswig-Holstein. Doubtless this was one of the many wrongs suffered by the land through its long political hybrid conditions. First by the war for freedom in 1864 this efficient race was forever united with the mother country, it began to rule itself, and after by Professor Thaulow it had

already won the merit of saving many works of art from neglect and removal, there first began local investigations busied with the still remaining monuments. I can now by means of contributions from thence, for the first time make the attempt to characterize the relation of Schleswig-Holstein to the Renaissance. But before all are required still more thorough examination of the archives to obtain a firm foundation for the consideration of the art.

In fact Schleswig-Holstein is nowise poor in Renaissance works, for if it can exhibit no elevated creations of archotecture, the country abounds in the interiors of its numerous churches in magnificent monuments of architecture and sculpture in wood, in which it perhaps occupies a place in the first rank of all German provinces. Even greater was the equipment of the houses of citizens and even of peasants with all sorts of decorated house furniture, carved cupboards and chests, painted tile stoves, glazed floor tiles, richly colored painted glass, artistic vessels and table ware in silver, bronze and pewter. Since nature failed to supply the province with stones for building, and because the sense of the people rejected a richly developed brick architecture in the style of that of Mecklenburg, the artistic requirements were exclusively directed to the internal equipment of churches and houses, therein quite properly following the course of the German north, that on account of the rawness of the climate preferred to retreat into a comfortably arranged home. The historical conditions of the country favorde just at the time of the Renaissance a splendid flourishing of art. Before the unfortunate participation in the thirty years' war the province had suffered no hostile invasion for nearly a century since the feud of the counts (1453-1536). In this long time of unbroken peace it had reached a high degree of well-being. The dukes of the house of Schleswig-Holstein-Gottorp were mostly zealous promoters of the sciences and arts, and particularly distinguished themselves, Adolf (1544-1586), John Adolf (1590-1616), and Frederic III ((1619-59),by their love of architecture. Among the nobles of the country were especially prominent Henry v.Rantzau (1526-98) by his elevated merit for the culture of the arts. He had studied in Wittenberg, had become acquainted with the commerce

of the world at the court of Charles V, and was then appointed magistrate of Segeberg and governor in the Danish portion of Schleswig-Holstein. As a statesman of foresight anf experience he cared for the material and intellectual prosperity of the province. He even wrote a description of the Cimbrian peninsula and published a statement of the war of Dithmarsch. He developed particular zeal in the erection and adornment of his castles, namely of Rantzau, as he then generally spent great sums on monumental buildings, with the expressed intention to ensure immortality to his home. Likewise by the duke and king Christian IV (1588-1648) were erected numerous prominent buildings in the country. But at the same time that participation of this prince in the thirty years' warbegan the misfortunes of the country, that had to suffer frightful devastations by the imperial army and even more by the Swedes, so that a brief time sufficed to destroy all architectural monuments that arose in the peace epoch, even to the few not apparent remains. An English colonel Monro, that in 1627 was sent to the aid of the king with a body of Scotch troops, said of Schleswig-Holstein:- "The country was full of blessings and swam in abundance; the nobles loved like the high nobility in England, the citizens like our lower nobility; but within six months destruction came upon the land and all wealth was gone". What the thirty years' war scorned, later vanished in the war between Sweden and Denmark, and in the feuds of the dukes of Holstein with the last power.

Thus it has occurred, that no single well preserved great architectural work from the time from 1550-1650 is now found in the duchies. The few architectural remains that have been preserved here and there on castles like Gottorp and Husum, on t the city hall at Glückstadt, on the court dispersary at Kiel, give but a poor idea of the former conditions. According to the illustrations in L. de Thurah's Danish Vitruvius, all these buildings bear the character of the same Dutch architecture, as found in the cotemporary monuments at Copenhagen, for example the Bourse and castle Rosenberg, and as are known to us on Danzig buildings, namely the arsenal. Especially picturesque was the eastle at Husum begun by duke Adolf in 1574 with its high curved gables, its polygonal stair towers and the mighty

square principal tower. Also the later erected castles bear t the same character. The castle at Sanderberg was an entirely plain building without detali forms, only distinguished by very strong angle towess. Also the citizens' private architecture of this time has left scarcely traces; yet it results from certain remains, as for example from the boldly carved wooden corbels on a house opposite church S. Nicolai at Kiel, that a very characteristic half timber construction probably often came into use on residences. The plain Dutch brick architecture is s seen in artistic and characteristic treatment on the houses in Husum, but especially those at Friedrichstadt, a city founded by Dutch Remonstrants about 1624, that by its regular plan recalls the contemporary cities of Freudenstadt and Hanau. Of the four regularly distributed churches but one was left by t the bombardment of 1850.

If all this is little satisfactory, yet the description strikes quite other sides, if devoted to the consideration of the internal equipment. Here is the centre of gravity of what Schleswig-Holstein has undertaken in our epoch; by its creations in art industry it assumes an honorable place in the history of German art. Before all is this true of woodwork. One recognizes those rightly, as stone architecture is an art derived from the Renaissance, but by poverty of materials of the country it always remained foreign, while the truly German technics of wood dominates the field as exclusively as elsewhere. And that is always true now, in spite of immeasurabel plunderings and destructions. Before all in the churches is the construction and rich decoration of pulpits, galleries, organ cases, altars and choir stalls, as well as epitaphs, on which woodwork could be developed in construction, membering and rich ornamentation. Besides the native very ancient carved work is placed the inlaid intarsias, that originally were derived from Italy and then generally termed "Italian paneling" among us, and instead came to our north by the interposition of Netherlandish artists. If it concerned only marble monuments, then one turns to the foreign country, since then the epitaph of king Frederic I in the cathedral at Schleswig was executed after the designs of J. Binck of Antwerp. But for woodwork no foreign artists were employed; they sunk all German lands in blood, and where

nature inself exclusively indicated it as in Schleswig-Holstein, there the art exercised by preference must soon rise to astinishing mastery and to general distribution. Only by the activity of numerous native masters, that indeed in certain cases also did not exclude the assistance of foreign artists, may be explained this splendid prosperity. Until now the names or monograms of their builders remaining on the monuments themselves have not been investigated; there is also lacking research in the archives; but it certainly is to be expeltec that such will reveal tc us in most cases native masters.

In any case most of these noble works in the time of a false classicism were carelessly painted with oil colors, so that the refinement of sculptured forms is injured and the picturesque charm is lost; yet the high artistic significance of a great number of them cannot be denied, and even in the numerous little works is manifested a fixed artistic tradition and skilful manual technics. The forms are those of a fully developed high Renaissance, not without an inclination to the beginning Barocco. But all that occurs in the better works with a fullness of spirit and life. Besides the works of the founders and braziers is extremely worthy of consideration; not merely the candlesticks and sconces, and the often very stately fonts, but particularly the very magnificent brass chandeliers, which are found in nearly every old church in the province, exhibit the feeling for noble forms and a then generally distributed enjoyment of artistic creations. Likewise are not lacking engraved and niello bronze plates, as well as excellent works in wrought iron. Also goldsmith's works of many kinds are found, particularly ornamented by ornamental filigrees, and especially the church treasuries in the entire land are rich in splendid silver vessels for communion and baptism, which by noble forms and refined artistic execution, are distinguished by ornamental reliefs and chased decorations. Finally the later time has produced a peculiar faience. The Thaulow museum in Kiel as well as the museum in Flensburg offer rich examples of the works of the country in art industries.

Now to survey the separate remaining works, there belongs to the most excellent among them the so-called "Pasel of M. Swyn near Lunden in north Dithmarschen, i. e. the state apartment

of the first governor of Dithmarschen after the conquest of the formerly free region (1559). In the old Frisian and Anglo-Saxon houses Pasël is the name of the "best room". In the older ones are always found bed-places built in the walls, forming a sort of alcove, separated from the room by paneled wooden walls and closed by doors during the day. It is genuine Low German peasants houses in which this Päsel has remained. M. Swyn's house stands in the middle of the village of Lehe close to Lunden and is shaded by great lindens. In the vicinity lies an immense drift boulder, that indicates the place where this important man was slain by the aroused people of Dithmarschen. The house is a heavy brick structure of the 16 th century and has the plan of a Low German peasant's house; an elongated rectangle, at whose front end lies the main entrance. This leads into the so-called vestibule forming a wide hall, at both sides of which are arranged little chambers, kitchen and other rooms. In the proper peasant's house this is the threshing floor, at its sides extending the stalls for cattle. The hall is enlarged at the rear in cross form and at the middle opens into a spacious living and state room, that on three sides looks out into the open air. This is than what is termed Päsel in the F Friesian house. Also here this stately room is also designated as a sleeping room by the addition of a great and a smaller bed place. These as well as an extremely richly decorated wardrobe, a splendid cupboard and a likewise elegantly constructed fireplace, and with the rich paneling of the walls and a nobly membered coffered ceiling, form a whole, that certainly belongs to the most beautiful in this kind. To this is also added the floor covered by glazed tiles. Particularly beautiful is the doorway enclosed by richly decorated Corinthian pilasters and ending with a semicircular panel above the cornice. This exhibits the bust of M. Swyn in a medallion supported b: fanciful half length figures. Even more richly is treated the door; in its upper panel is contained the elegant and animated figures in relief of Adam and Eve in an arch resting at the middle on a baluster column. The lower panel shows in a medallion surrounded by ornamental scrolls, a male bust in relief. Also the narrow interval like a band is adorned by scroll work of similar design, everywhere ending in heads of animals or men,

designed and executed with spirit, and in the character of our best early Renaissance. Of like treatment is the fireplace, p particularly distinguished by an attic with richly adorned double arms. But to the finest belongs the great wardrobe, most finely decorated by historical scenes and caryatidsin relief, friezes, arms and ornament of all kinds, membered by hermes and caryatids, in the upper part by little fluted columns. The work is unusually flowing and bold, yet not so fine as on the door, namely the figures are not as elegantly treated, although full of life. Particularly magnificent appears the hunting frieze that forms the upper crowning. The work bears the date 1568, the name of the builder, and the arms of himself and his wife.

Somewhat later appears the no less beautiful smaller cupboard, membered in the two lower divisions by fanciful hermes, in the upper by banded and fluted Corinthian columns. The lower part of the shafts is delnrated by metal ornaments, that here sparingly occur elsewhere. The surfaces are filled by representations of antique gods in relief, that drive on their cars through the air. All figures here exhibit great mastery. Simpler again is treated the great bed place, whose canopy by means of a rich cornice with consoles rests on slender banded Corinthian columns, this indeed being a work contemporary with the entire paneling. The front side is richly adorned by representations in relief of Virtues, Heros and Heroines; within at the top are carved with animation the crucifixion of Christ, the resurrection and the journey to the underworld. On the fourth (concealed) side of the bed place are nudities of all sorts. Similarly is treated the smaller bed; inside at the head is the story of Samson, on the short end at the foot is a charming arched gallery; all richly adorned by cartouches anf other ornaments. The entire room is painted in the gayest way, so that the general effect attains rare magnificence and harmony. Doubtless this monument merits proper publication in a high degree. Since all these works differ in treatment from the other creations of the province, there must be assumed here indeed the activity of foreign artists.

Still grander is the decoration of the chapel in castle Gottorp at Schleswig. The castle itself is antirely tasteless in its present appearance and without any architectural form, as-

aside from certain fragments of the great dormers of several stories in the court and for the portals to the stair towers. The oldest part is the west wing, that with the stair tower in the angle of the court still shows late Gothic reminiscences. Yet all this is little elevated. Of the former overloaded magnificence of the interior, since the Danes carried away or destroyed everything, only a little remains in fragments. Thus the great round tower on the enternal northwest angle has a stately room in the second story with beautifully arranged vaults composed of eight compartments with pendant keystones. Adjoining is a corridor with a richly stuccoed tunnel vault of imposing dimensions. Next this are three great cross vaults with the most luxuriant stucco decorations that may be found anywhere in Germany; surface ornaments with the most elegant drawing with shells, masks, rosettes and the like, with great effect in the imposing dimensions. Even richer and more magnificent, but also more Barocco is the neighboring most finely adorned between the surface ornaments by views of cities, medallions, festoons of fruits etc. The keystone here has fine and freely pendant cornucopias and a rosette. Further exists a luxuriant Barocco fireplace with hermes. The third and largest hall next the garden side is without decoration other than the richly profiled ribs and arches of the cross vaults, but is imposing by the nobly grand proportions.

What must have been the formerly famous equipment of this castle is now recognized only by the chapel located in the same wing. Erected from about 1560-1620 under duke Adolf, John Adolf, it must be termed one of the greatest show pieces of our Renaissance. It forms a simple rectangle, that is covered by two pointed cross vaulhs, whose cross section no longer belongs to the Gothic. The paintings on the vaults are of later origin, as well as the varied painting of the wooden architecture. Otherwise the entire equipment of the church, all galleries, altar and pulpit, the characteristically treated choir stalls and benches, even the tablets for the numbers of the hymns, date from the time of the origin of the chapel. On the first column of the nave is read the date 1590, farther 1596 and 1598 on a stall. The arrangement is the following:- at an end between two windows covered by segmental arches is placed

the altar; at the opposite end rises on a middle column the organ gallery. At each longer side extends an order of seven Ionic columns, on which rest the galleries extending around the entire room. All this is beautifully executed in wood, and over the altar and occupying the entire width of the chapel rises the ducal box or prayer room enclosed by windows. Finally the pulpit is placed on the right side.

All this was executed with the richest art materials of a developed high Renaissance, where the Barocco only appears in the broken crowning of the ducal box, in certain gables and curved consoles. Everywhere prevails refinement and nobility of treatment of forms, in the columns and their entablatures, the pilasters, hermes and other parts. Particularly magnificent is t the altar and its superstructure of ebony, which receives splendid ornamentation by silver ornaments and by three reliefs in wrought silver. Charming by its membering and graceful ornaments is the organ case, that bears the date 1567. Very much later cannot be the other decoration. One of the most luxuriant works is the pulpit, that rests on a hermes pier by means of a fine and richly interlaced corbelling with volutes decorated by masks and festoons of fruits. Its parapet above a plinth a adorned by female masks is divided by Tuscan columns, between which the statues of the evangelists stand in niches. But most beautiful is the entire construction of the galleries, that in their arrangement and membering as well as in their artistic treatmeant betray a master's hand. Sculpture is here restricted to the principal forms, to the elegant cornices and hermes, c corsoles, capitals, the rich knobs of the ceiling and the magnificent crownings; in the entire surface ornamentation the first place is left to intarsias, and particularly the interior of the prince's box is treated in this way in a truly wonderful manner. The magnificent coffered ceiling, the beautifully enclosed deep window recesses, the entire covering of the walls gives to this room a wonderfully harmonious and comfortable expression. In the wall paneling first comes the plinth and the stylobate above it with its alternating wide anf narrow panels, then the hermes pilasters themselves and between them the great wall panels, which are treated like arched portals with rich
panels, which are treated like arched portals with rich panels

and curved gables (Fig. 321). Above these follows the band interrupted by magnificent consoles, that again is crowned by a boldly projecting frieze divided by triglyphs; First on these rest the high parapets with their rectangular panels broken by vertical bands like pilasters. All these infinitely richly graduated smaller and larger, narrower and wider, surfaces are merely adorned by inlaid ornaments, that in design exhibit the greatest diversity and the finest grace. There are frequently carved the interlaced and freely conventionalized bands ending in fantastic heads, or proceeding from a central figure; between are often noble scrolls, laurel branches, even vases with flowers, in brief the greatest variety of noble ornamentation, in which are but sparingly scattered the merely geometrical element of the metal style, The finely calculated graduation of the well conceived alternation in the succession and placing of all these motiveu exhibits the genius of the inventive gift of a highly endowed artist, who may perhaps be revealed to us by researches in the archives. Possibly one must think of an Italian, and in fact duke Adolf must have intriduced Italian artists. The splendor of the whole is even enhanced thereby, that in the separate panels of the parapet of the galleries are enclosed oil paintings, which may be termed excellent. This recalls the castle chapel in Celle, which besides that of Gottorp occupies the place of honor among all similar works of our Renaissance, yet without reaching these in noble beauty of stylish woodwork. As there, likewise here, the panes in the w windows of the ducal box are set with gilded leads. At the entrance of this are read the date of 1613, and of 1614 on the opposite wall.

In Schleswig itself the cathedral then presents some noteworthy objects. In the choir of this stately Gothic hall church rises the marble monument of king Frederic I, that we know was executed after the designs of J. Binck in 1555 in Antwerp. It has the favorite form of the triumphal arch supported by six caryatids. On the sarcophagus lies in full armor the extended form of the deceased. Of the numerous other epitaphs of the cathedral, which throughout exhibit the forms of a bold and partially already Barocco late Renaissance, next prominent is that of the councillor Broders from Eiderstadt of

1605. Made of red and white marble, it has a finely ornamented enclosure, whose entablature is supported by two caryatids, F Faith and Hope. Then deserves mention also the epitaph of count Kielmansegge, chancellor of duke Christian Albert, of 1673. A According to the custom of these later monuments, there kneel at its foot the count and his wife as lifesize figures of white marble; above them are seen the burial and ascension of Christ in flat marble reliefs. A show piece of metal work is in the chapel of count Reventlow, a sarcophagus resting on foud gilded lions, adorned by the richest ornament in gilded silver. Above on this lies a female figure in wrought silver and partly enameled. Finally is also the pulpit, thought to be from 1560, a skilful work of oak with five flat carved Biblical reliefs.

A magnificent equipment is then possessed by the church at Tondern, a simple Romanesque vaulted structure. First of all the pulpit with the sounding board is one of the richest of t this style, the parapet membered by slender little columns and adorned most elegantly by Biblical reliefs. Then are not wanting epitaphs in the same style, as well as a stately constructed and already strongly Baroque high altar with strongly carved choir stalls. Noteworthy is a richly carved rood screen, that separates the choir and nave, membered on the parapet by hermes and ornamented by Biblical paintings. The completion of this rich equipment is formed by three great brass chandeliers, that belong to the finest and most beautiful. Scarcely less r rich is the church at Meldorf, where the pulpit is indeed unimportant, but an extremely stately rood screen seems especially valuable. Resting on banded Corinthian columns, the superstructure is adorned by statues of the apostles between colonnades and is terminated by a luxuriant and broadly developed architectural crowning with free figures. The lower parapet is animated by reliefs, above which a balustrade of little wooden columns permits a view.

Richer results are presented by Flensburg. Here before all the church S. Maria comes in consideration, a mighty Gothic hall structure of simple form. The high altar is a richly carved structure in three stories from 1598, whose middle division receives three oil paintings. Also the wooden railing surrounding the altar anf adorned by caryatids, angels' heads and

the like, exhibits skilful carved work. If rather simpler execution is the pulpit from 1579, furnished with carved Biblical reliefs. All these works were unfortunately painted in oil colors at a later time. Among the numerous epitaphs also carved in wood are prominent two hanging in the northern chapel, from 1591 and 1597, and one on the gallery from 1601. The likewise skilfully carved cover of the font is now found in the museum of industries. The artistically wrought bronze font exactly corresponds to that later described in the church at Eckernförde. Likewise a Gothic hall structure is the church S. Nicolas, in which especially the organ gallery and organ case are famous as splendidly carved works. caryatids divide the parapet, whose panels are quite peculiarly adorned by statues of king David and the nine muses. Less notable is the pulpit dating f from the end of the 16 th century, but on the con.rary the three brass chandeliers are of particular size and magnificence. Finally the recently founded museum of industries contains many valuable works, particularly carved wardrobes and chests.

Of particular beauty then appears the pulpit in the church at Bredstedt from 1647, certainly in its rolled cartouche work and entire ornamentation already strongly Barocco, but worthy in figure ornament. Statues of Moses and of the four evangelists reliefs from the parapet between Passion; the sounding board crowns the figure of the Risen One surrounded by angels. Differing from most other pulpits in the country is that of the church at Gettorf, a place in southern Schleswig on the road between Eckernförde and Kiel. While other pulpits are usually membered by a single colonnade, the parapet is here constructed in two stories, each subdivided by two low arched panels on short fluted pilasters. The separate panels contain Biblical reliefs composed with animation. Between them appear bold pilasters with statuettes of the apostles, with broken cornice to mark the angles, all this as well as the other surfaces being covered by ornament of splendid effect. No less richly is designed the sounding board, decorated splendidly by figure ornament and slender additions like canopies. The magnificent work bears the date 1598.

Valuable objects are then found at Eckernförde, where is first to be noted a plain epitaph in the church, that by its

design and execution belongs to a strong and noble Renaissance, without any tendency to Barocco. It forms a simple tablet with two arched panels enclosed by fluted side pilasters, and with finely decorated arms. Elegant fluted Corinthian columns occur at both sides and bear a broken entablature, over which a strongly designed gable terminates the whole. In the tympanum is a strongly projecting head. The columns are banded and elegantly ornamented on the lower part. On the pedestals as on the f frieze are seen magnificent lions' heads. Likewise the pulpit is a graceful work of the late time, about the end of the 16 th century, very richly adorned on the railing of the stair by statuettes and Biblecal scenes that are continued on the parapet of the pulpit. Strongly Barocco are the two splendid epitaphs of Wisch and Ahlefeld (1616), evidently designed and executed by the same artist. On the altar, that dates from 1640 and is stated to be a work of master Gudewerth of Eckernförde, the most absurd Barocco appears with its entire Janissary music (jazz ?), but there is method and artistic power in this carouse of forms. - skilful bronze work of the best time is the font, executed by M. Diebler in 1588, a basin of elegant shape and resting on three upright crouching lions. Biblical scenes in relief within framed panels and separated by graceful flowers cover the surfaces, bordered above by a triple inscription, below by elegant foliage ornament. We found the same work in church S. Maria at Flensburg. Another elegant and stylish metal work is the font, adorned at the middle by a handsome relief and by a finely conventionalized vine scroll around it.

Further many articles are to be mentioned in Holstein and Lauenburg. Thus in the church at Westensee are the remains of the evidently very imposing monument of Daniel v. Rantzau, unfortunately destroyed in the beginning of the 18 th century. (d. 1569). It is a stone work in the massive style, probably executed by a Netherlandish master. On consoles of scale form rise the pedestals of strongly treated hermes, adorned by lions' heads, and that support a rich entablature, on whose covering cornice slab stand statuettes of saints. From the description by H. Rantzau, who calls the monument "truly royal", it appears that the knight lay on a sarcophagus covered by a canopy. Also the pulpit of the church is a good work from the late

hime of the 16 th century, finely membered and elegantly decorated. Several objects fhomthe late time of the Renaissance a are possessed jy church S. Maria in Rendrtsrg. First in a number of epitaphs in which the local development of this form of monument becomes visible. They are all executed in wood and a are Barocco like most of these works; light gray ground, also with red, blue, black and sparing gold for the figures,a color harmony of great delicacy. The basal form of these epitaphs iu substantially that they are placed on bold consoles, on which rests a round base member as substructure of the whole. The m main portal is enclosed by columns, that even project more s strongly in later works, often accompanied byother columns or pilasters, and crowned by a broken entablature. Besides the columns the side parts project by little at first. and have only modest profiles; but they soon become animated and even fantastic, decorated by lat ornaments and with festoons of fruits and reliefs in medallions, and the outsides project and relede on the repeated rich alternations in the crownings, frequently loaded by obelisks and statuettes. In brief the entire luxuriance of the beginning Barocco is expressed thereon. In richer works then follows above the sometimes strongly broken cornice a second rather narrower and smalles addition, ligewise treated ornamentally like the lower panel, enclosed by a richly decorated gable that crowns the whole. The panels mostly have reliefs, usually the Crucified One or the ascension with the kneeling figures of the founder; first in the later 17 th century appear paintings instead. Still very modest is the little epitaph)v. Brockdorff) of 1549); it contains only the arms of the family. More developed is another of 1560 with a represententation of the crucifix revered by the founder. Similar is an epitaph from 1583, where hermes form the enclosure; exceptionally this is of stone. A quite magnificent and richly developed one of 1602, remarkable by well preserved painting, hangs on the first southern pier of the nave. Quite similar though not so excellent is another on the north side from 1598. Of an allied kind are two others of 1604 and 1608. A very magnificent one of 1 20 is of similar design, but is already greatly overloaded in forms. Very coarse and pompous is also that at the south of the tower executed for M. Rentzow in 1649, where col-

columns and reliefs are of alabaster, the whole already very Barocco. To this late time also belongs the altar (1640), treated in a spirited Barocco style after the art of Gudenerth. Richly carved with good reliefs, but which were injured in effect and form by the thick coating of oil colors, is the pulpit from 1597, membered with special elegance by ornamental columns and hermes, with high and perforated covering being especially beautiful. Also the font cover from 1624 is a skilful work of the carver's art, rising stately in three stories. In the burial chapel of the Gude family, to which a handsome Renaissance doorway leads from the choir, is seen a number of fragments of woodwork, partly Biblical scenes in relief, partly arms, several with excellent execution. Less worthy are the three brass chandeliers, late works of nowise beautiful composition, on t the contrary the two scenes in the choir are good works from the beginning of the 17 th century. The church of Segeberg is a simple Romanesque vaulted structure, but has already a rather Barocco pulpit of 1642 and two fine brass chandeliers from the 18 th century, that still retain the good old forms. The neighboring Werder possesses in its church a pulpit that even dates from the best time of the high Renaissance, excellently membered by little doubled Corinthian columns and a finely treated dentil cornice, with carved reliefs of Biblical scenes in the tympanums. Also the sounding board shows like treatment and dates from the same time. A great and unfortunately destroyed monument is again shown by the church at Lütjenberg. This is the monument of Otto v. Reventlow and his wife Dorothea v. Ahlefeld found in a tomb chapel, made of sandstone, though the finer members are of alabaster. In spite of great injuries it is still a work of imposing artistic conception with rich figure ornament, before all representing the deceased themselves with their children on the upper slab. The forms are already Barocco, the date being 1609. A magnificent work of the same time (1608) is the pulpit adorned by Corinthian columns, between them being Biblical reliefs of richest kind. Also there is an elegant silver beaker given by Mrs. Margaret Ratlow in 1631, but indeed of somewhat earlier origin.

In the church at Barkau located south of Kiel, the pulpit from 1606 is of similar form, but the canopy is treated with unusual richness by a magnificent addition like a tabernacle.

Beside the pulpit is a brass sconce with very finely conventionalized flower scrolls. Below the pulpit are found choir stalls from a somewhat earlier time of about 1586; simply membered with moderate profiles, on the panels being flat reliefs of the Crucifixion, Ascension and last judgment, with the otherwise plainly treated arms, enclosed by cartouches and scrolls. A s skilfully executed font of bronze, cast by M. Lucas at Husum in 1589,is seen in the church at Nortorf. It rests on three plainly treated figures of saints, and is adorned by concentric circles with foliage ornaments. The cover shows a special treatment full of character. Another important bronze work is the great tomb plate of knight I. Reventlow from 1569 in the church at Lebvade north of Ploen. It represents the knight in full armor, halbert in the right hand and the sword hilt in the left, standing with his two wives and his son Gabriel. In the spandrels of the arch,that surrounds the figures, are two female figures with laurel wreaths and palm branches. The entire work is executed in incised design, the rich bands of ornament of the armor and of the helmet lying at the feet of the knight and of the steel gloves are vividly enhanced by niellos. A finely treated pulpit of 1591 is seen in the church at Gikau, located near Lutjenburg on lake Selenter. It belongs to the b best of its kind and exhibits a very beautifully membered parapet; doubled little Corinthian columns on richly adorned stylobates separate the different panels, that contain Biblical scenes in relief. Particularly elegant is also the canopy with its finely subdivided frieze, richly decorated broken angles and the similarly treated top like a tabernacle. An almost identical pulpit is possessed by the church in Selent lying on the other side of the lake. How artistic and animated in these countries then become the woodwork, most clearly appears from the fact, that even the smallest of these villages at least h had a beautiful pulpit in their church. To Protestantism the place of the sermon was evidently the most important in the House of God, and it even surpassed in importance the altar. Rich choir stalls with atlantes and scenes in relief, as well as adorned by luxuriant ornament in the metal style from the beginning of the 17 th century, though only in ruins, is to be seen in the church at Sarau near Ploen.

More important treasures are possessed by Kiel, which especially

in the Thaulow museum preserves excellent examples of the old wood carvings of the province. Particularly a number of great wardrobes allows the characteristic treatment of this important species of furniture to be recognized. The simplest of these works have projecting columns at the angles, and frequently the surfaces are animated only by framed panels. Thus a masterly treated wardrobe of 1604, where the enclosure is formed by elegant banded and fluted Corinthian columns. The beveled surfaces of the pilasters behind are richly animated by the interlaced band; but the most beautiful is the frieze decorated by a noble acanthus scroll, which crowns the whole beneath the Corinthian cornice with consoles. The scrolls begin in the middle with little figures of angels, that hold a cartouche shield with the date. Another is still simpler, a cupboard resting on high twisted feet is in two parts, and is membered by fine Ionic columns in the noblest manner. The lower part is formed as a drawer, whose rings are held by magnificent lions' heads.

Other works have ar astonishing luxuriance in treatment and afford proof of the high state of woodwork there and at the same time of the great diversity prevailing there in membering, subdivision and relief decoration. Also the internal division is very diverse, since great and small chests with drawers vary in many ways, since then the base and the frieze generally serve as drawers. Without question such cabinets are most correct in style that are represented in Volume III of K Kunsthandwerk, their separate panels only enclosed by a finely membered framework, which then encloses a representation in relief at the middle. On the example mentioned is seen a Biblical scene in the principal panel. The top is decorated by caryatids, the frieze adorned by scrolls of very elegant design. On other works the imitation of stone architectsre more strongly appears. Thus on a magnificent cabinet in two divisions, that on the c corners exhibits banded Corinthian columns with richly ornamented shafts, at the middle being the figure of an atlante. The top is adorned by three cardinal Virtues as caryatids, of which Charity is composed with particular arimation. The upper frieze is decorated by finely executed hunting scenes over which extendr a rich acanthus frieze. All other parts are splendidly animated by foliage ornament, festoons of fruits, masks and lions' heads, the latter on the stylobates. Finally occur

then in the principal panels six scenes in relief from the Old Testament. In this is especially charactesistic of the religious sense of the time, that Biblical themes also play the chief part in this furniture.

While all previously considered works are characterized by entire rejection of cartouche ornament, this occurs on other contemporary creations with great preference. Thus on a magnificent and much membered cabinet, which is divided into three parts above each other by male and female hermes in the most luxuriant cartouche style of the time, the same ornament occurs with no less richness on the middle and upper friezes, enriched by lions' heads, masks of all sorts, wreaths of fruits, and winged heads of angels. This is a mode of treatment entirely recalling Netherlandish art. To these added in niches the three cardinal Virtues and in the larger main panels are five scenes from the Passion. On all these works it is noteworthy, that carving exclusively dominates its artistic stamp, while in Gottorp we found intarsias almost as exclusively employed. Perhaps a proof that foreign artists were busy there.

Some objects worthy of mention are possessed by Church S. Nicolas. Thus particularly a richly carved pulpit with sounding board. Further one of the richest epitaphs from 1603 dedicated to the Clauser family, constructed like an altar with that fantastic broken crowning, that is formed according to the custom of the time, then placed at both sides are curved projections. The work inall parts is composed in the strongest beginning Barocco style, particularly with ornamental female masks, lions'heads, angels and the like, hanging fabrics and festoons of fruits, and before all with rolled cartouche work, which forms the basis of the ornamentation there. Once conceding the style, there is undeniably expressed the firm hand of a master in the whole. Finally the brass chandelier is to be mentioned, one of the largest and most beautiful of this kind; (Fig. 322); the branches are in a doubled arrangement and adorned by elegant knobs and scrolls, the upper ending in original fantastic masks. It bears the date of 1661. Likewise an engraved tomb slab with niellos of a count v. Rantzau in the northern tower chapel is noteworthy. That metal work already found zealous culture her in the middle ages is proved by the two beautiful altar candlesticks, as well as the sconce, the brass

railing closing the choir, all works of the late Gothic epoch, but especiallythe great baptismal font from 1340 resting on t three seated lions.

In the vicinity of church S. Nicolas is seen a house with boldly carved corbels, striking evidence of an artistically developed half timber construction. Likewise one of the booths at the churchyard there shows an entire series of such corbels, richly adorned by volutes, masks and foliage.

An original pulpit is found in the church at Büchan, a characteristic vaulted structure of the Romanesque transition time, with contemporary paintings in the vaults very well meriting consideration. The pulpit, whose parapet is membered by hermas with curved volute forms, exhibits an interesting attempt to place the sounding board in architectural combination with the pulpit. nine Corinthian columns, fluted and banded, stand on the parapet and bear the finely coffered canopy, above which a termination above a partly destroyed ornamental crowning rises a smaller canopy with figures of saints. In the church at Mölln an effectively carved council chair of moderately Barocco form, dated 1603, is noteworthy. At the same place is an elegantly decorated burgomaster's chair, which already shows a core expressed Barocco style. On the contrary, stronger but still in the character of the Early Renaissance is the original Stecknitz pilot's chair from 1576. In the church at Lauenburg is t the organ case, a strongly treated work from the first half of the 17 th century with a magnificent effect. Even more important are the remains of the ducal monument originally occupying the entire choir of the church, in a disgraceful way was destroyed about fifty years since. It must have been one of t the largest works, and must have contained the Saxon emperors in lifesize figures. Now there are only existing, the lifesize figures of the duke and duchess kneeling in prayer, some hermes, the four evangelists, besides statues of knights and emperors as separated parts. The treatment of these figures executed in sandstone, their full and free and noble movement and skilful treatment of the heads and hands exhibits great mastery, but probably are by foreign artists. Finally also in the church at Eutin the pulpit and the epitaph are noteworthy.

These brief notes will suffice to place in a clear light the

worth of art in the country. The full importance of it can only be concluded from the urgently desirable local researches; but it will have a greater number of monuments to note, yet can scarcely add anything substantially new to the general consideration and estimation.

Chapter XV. Upper Saxony.

In the provinces of upper Saxony the Renaissance early meets us with important creations. And indeed here it is exclusively the princes, that introduce and promote this, while what the larger cities like Leipzig, Dresden, Altenburg, Halle and Erfurt have to show in the citizens' buildings is of lesser consequence. The Saxon electoral family at the apek of the Reformation movement, was also for the development of the entire cultured life, namely architectura and sculpture of striking significance. What the courts of Stuttgart and of Heidelberg were for south Germany, such was the Saxon court in even a higher degree for north Germany. Indeed until the middle of the century the electors were engaged in the first line of activity of the Reformation, but a pure zeal for renewal of the religious life and the care of science in this princely house went hand in hand with a higher sense of art. Since the Saxon princes after Frederic the Wise are known to have entrusted commissions to the most renowned masters of Germany, such as Dürer, Cranach, P. and H. Vischer,and others were engaged for them. The monuments of the castle church in Wittenberg, Dürer's martyrdom of the ten thousand, and numerous paintings of Cranach give evidence of this. Heretofore their buildings have been less considered. I can here touch on only the most important. Such a mighty prince's castle as the Albrechtsburg in Meissen, erected by the founder of the Albertine line in 14/1-1483 by a master Arnold Westphaling (i.e. from Westphalia), still entirely in Gothic forms, but built with the greatest extension of space,the middle ages produced nowhere in Germany, or only with the exception of Marienburg. In the time of the early Renaissance John Frederic the Magnanimous established the castle at Torgau after 1532 as an equal work of no less grand design. Elector Maurice then after 1547 caused the formerly magnificent rebuilding of the palace in Dresden, after George the Bearded previously in 1530 had caused the erection of the elegant show piece of the George building. But already earlier was the Renaissance introduced here, and indeed by an Augsburg master A. Dowher, who in 1519 executed the main altar of the city church at Annaberg in Solenhofer limestone on a base of red marble. From the same early time (1522) dates there the doorway of the sacristy, pr-

probably the work of a native master, executed in a mixture of Gothic and Renaissance forms. The new style is also shown by a portal on the fortress of Stolpen of 1520. But the highest climax was reached here by the artistic life, after the contests for religious freedom had come to an end, and the powerful and wise elector August, art-loving and culture promoting with all the Lutheran rigidity, ruled over the land in a long and peaceful reign (1553-1586). Under him the palace of Dresden was completed and splendidly furnished.

The Saxon architects after 1530 turned to the Renaissance style and soon attained sucr fame throughout Germany in the north, that they were asked for advice by princes and cities in difficult cases. Thus in Görlitz at the building of the city hall, where in 1519 the Saxon ducal architect was called f from Dresden for an apparent carelessness of the constructing master (page 204). Likewise Saxon masters were repeatedly called to Berlin, and the labors of C. Theiss on the castle there suggests the conjecture, that he had received his training on the buildings in Dresden and Torgau. At least the round bay windows corbelled at the angles, the open galleries and even the ornaments in design and execution evidently are to be referred to Saxon models. Later (1585) elector August sent his master mason P. Kummer for the building of the castle there; (page 220); in 1604 masons from Meissen built the house of the duchess in the castle (page 222). Likewise we have learned ((page 258) that John Albert I v.Mecklenburg vainly requested in 1554 from elector August his architect C. Voigt, who was then engaged in the fortifications of Dresden and the foundations of the Plassenburg.

Italian artists already earlier were called into the country under elector Maurice; but it is still indicative, that a German H. Dehn of Rothfels, certainly not as architect but as superintendent, had the supervision of the erection of the palace at Dresden in his hands, while under him besides native workmen were employed Italian floor layers, stonecutters and painters. But it is most important, that according to recent investigations a German master appears as the real artistic creator of the important building; the previously mentioned H. C. Voigt of Wierandt, as the full name appears. This eminent architect

must be termed one of the epoch making path breakers of the n
new style in Germany. In the later time then elector August b
brought foreign artists into the province, among them namely
G. M. Nosseni from Lugano (b. 1544), who was installed in 1575
as electoral sculptor and painter, and executed great works
until his death in 1620. Laready the elector had previously c
caused the erection of the magnificent monument of his brother
Maurice for the cathedral in Freiberg after sketches by the
"Italian musicians and painters" G. and B. de Tola, who were
engaged on the decoration of the palace at Dresden. A Netherlandish master Anton of Seroen had executed it in Antwerp. The
ten griffins that bore the upper slab with the statue of the
kneeling prince must have been cast in Lübeck, since marble
griffins did not suffice to bear the weight. W. Hilger in Freiberg cast the crucifix before which kneels the praying man. A
"fine, brief and courageous inscription for the tomb" was especially difficult to obtain, since Melancthon was dead, from
whom the elector desired it. Now the elector decided to transform splendidly the choir of the cathedral into a sepulchral
chapel of the princes and his family. Nosseni in 1585 designed
the first plan for this grand work, that for the first time b
brought into use the forms of the Italian high Renaissance. To
obtain the material for the building the artist must seek everywhere in the land for quarries of marble, alabaster, gypsum
and limestone; already earlier had the elector, always zealously occupied in opening new sources of wealth for his province,
in the assurance of a special "enjoyment", had encouraged his
architects to find such beds of stone. For decorating his castles he called the painter and sculptor H. Schröer from Liege
(by name rather Low German than Netherlander), with whom he
had become acquainted through landgrave William of Hesse in
Cassel. Among others he painted for castle Freudenstein near
Freiberg 18 pictures from the tale of Amadis of Gaul. He was
also busied in the palace at Dresden in 1575. He is termed an
artist, who was experienced in painting, casting and "in white
work, for stucco was so called. Count Rochus v. Linar, an italian esteemed in fortification and who later entered the service
of Brandenburg (page 220), was already called in 1570 by August
to fortify Dresden, the castle of Annaberg, Freudenberg near

Freiberg and to build the Augustusburg in the Harz mountains already commenced by H. H. Lotter. The art chamber in Dresden, then already by its wealth of masterworks of all kinds, was t the wonder of contemporaries.

Christian I (1586-1591) loved building, and no less zealously continued the undertakings commenced by his father. Nosseni went to Italy in 1588 and obtained there by the influence of G. da Bologna the Florentine bronze founder C. de Cesare for the bronze works of Freiberg tomb, and also called other Italian artists, and also did not fail to purchase 600 crystal glass articles for the elector. While the construction of the tomp chapel continued in Freiberg, there was begun in Dresden on the great Maiden's bastion on the Elbe a pleasure house, then a favorite at all courts as a show place for stately festivals. The building was on the noble site of the pr sent Belvedere, where the view over the river and the series of hills garlanded by vines and with scattered villas opens in full loveliness, after long interruption was again undertaken in 1617 by Nosseni, and was completed by his successor S. Walther. With its four Ionic marble portals and walls paneled with alabaster, marble and serpentine, the numerous busts, the fresco paintings of the ceiling enclosed by gilded flower rosettes, it was a w wonder of the time. Lightning in 1747 in an inconceivable way struck the fireworks laboratory arranged by him and destroyed the rich building. The tomb chapel in Freiberg was completed in 1593, and the honored Italian was permitted to state his merit for it in a marble inscription. The expense for the entire construction amounted to 51,000 Meissen gulden. Besides all this Nosseni was often permitted to visit not only electoral but allied courts, to design the decorations for magnificent festivals and to suggest artistic ideas. Thus the Renaissance was naturalized principally by his efficiency at all sides.

Torgau.

The city of Torgau, famed for the league formed here in 1526 and the Torgau Article drawn up here in 1530, the basis of the Augsburg Confession, was in the 14 th century the residence of the margrave of Meissen. After 1481 duke Albert built castle Hartenfels rising steeply above the Elbe, whose oldest parts still date from that time. The completion of the important work then followed under John Frederic the Magnanimous, with whose

accession new activity in building can be there by an inscription (1532). Next to Plassenburg the castle of Torgau is the greatest monument of the Renaissance in Germany. On an elevated and steeply inclined hill on the Elbe it rises, and turns its southeast main building (H in Fig. 363) with a strongly projecting bay window F to the river. The building is now used as a barrack, and thereby has suffered many alterations and modern additions, is an irregular plan, whose nucleus even belongs to the end of the middle ages. John Frederic the Magnanimous was born here in 1503, completed the castle in a grand sense, and thereby created one of the richest works of our early Renaissance. The entrance lies at the west side in the right angle of the wind A. Externally the building shows here bold Barocco gables from the close of the Renaissance time. To the same epoch belongs the principal portal executed in dry rustication, over which two lions support the magnificently executed electoral arms. Also the main tower received its crowning in that late time. If one enters, he finds himself in an irregular court, whose greatest length amounts to 240 ft. The oldest parts lie at K in the southwest on the right of one entering, w while the tower B is diagonally placed at the other side, unskilfully joining the later buildings and denotes the end of t these oldest parts. The southern portion L also seems a temporary continuation of the earlier plan. Adjoining it in the southeast angle is the main tower of the castle, joined by the great east wing H with its great stairway G, the most magnificent one that the Renaissance has produced in Germany. Two flights of steps with separate roofs lead up to the principal storyand end there on an open balcony, which extends above the square substructure around the semicircular stairway.(Fig. 324). This stair itself extends in the largest dimensions around the newel as a winding stair. The entire interior of the wing in the principal story seems to have formed only a single great hall about 200 ft. long by 38 ft. wide. At both outer angles are placed semicircular bay windows with a free view of the river and the wide flat landscape. At the middle projects at F a great pavilion. In the third story there extends on corbelled projections (Fig. 324) a gallery inside the court before this main wing, permitting communication with the adjacent buildings.

On the main tower on the contrary the connection is effected in both upper stories by galleries resting on columns, that in the third story finds its continuation on the wing L to the main stairs by an open gallery. Almost at a right angle then the north wing joins the main building, connected by a little semicircular gallery. On the exterior this wing is characterized by the two great round towers E and D, and on the interior next the court by the magnificent bay window J illustrated on page 181 of volume I. The eastern part of this wing is furthermore entirely unimportant, but the western contains the castle chapel C, that is accessible from the court by a richly decorated portal. The earliest date of 1532 noted by me on the castle is found on the eastery main wing H, indeed south of the second window of the ground story. The keystone of the great stairway contains besides the busts of the princely builder and his wife the date of 1536. On the splendid bay window of the north wing is read 1544, and the same date is borne by the door of the chapel. Accordingly these portions of the castle were erected from about 1532-44. Two years before the unfortunate battle near Mühlberg the noble prince completed his work by the beautiful dedication tablet in the chapel.

The grandeur of the building corresponds to the wealth of r relief ornament. Likewise in this it is only to be compared with the Plassenburg, that it however far excels in refinement of treatment. Simplest are the older southwest portions. They have coupled windows with late Gothic curtain arches, that are also mediaeval in their members. On the two principal wings, the eastern and northern, the windows indeed have the same form, but far greater proportions and are ornamented in the arch spandrels by fine Renaissance ornaments, foliage, dolphins, and cupids. More graceful are the columnar galleries on the corner tower, covered by portraits of pr nces and other ornaments. But still greater is the magnificence on the eastern wcyg, where the open stair, the balcony and enclosed stair rising like a tower with curved gable, its balustrades, pilasters and cornices shine with an ornamentation of unsurpassed richness, that is also extended to the long gallery of the third story. With the greatest sichness is connected a rare taste in refinement of gradation in a design entirely executed in flat relief, that

combines plants and figures in an excellent effect. Magnificently are the arms treated, full of life are the medallions with portrait busts of princes. The vaults of the great winding stairway exhibit interlacing Gothic net ribs, and opens at the first landing on an elegantly decorated arch and then on a portal with columns and ornaments in the same early Renaissance style. This was the entrance to the great festal hall. On the stair not merely the newel, but every step is boldly membered on the underside by coves and in the mediaeval manner. The newel terminates with a finely decorated round pier, and the stairway closes with a net vault, whose keystone exhibits the busts of John Frederic and his wife. The design of this magnificent stairway was doubtless influenced by the model of the winding stairs in the castle at Meissen.

Returning to the exterior, we find even the underside of the long gallery adorned by diagonal coffers and manifold rosettes. The highest splendor and refinement is reached by the decoration on the bay window of the north wing (page 181 of Volume I). The columns on which it rests have on the capitals sirens with precious poses; besides are seen representations of Judith, Lucretia, a frieze with battle scenes, so that every surface is covered by ornament. On the contrary on this wing the ornamental panels of the windows are far less refined and varied than on the eastern main building. On the other hand with special charm is the portal of the castle chapel, whose arch is filled by scroll work, sportive cupids and bold and almost theatrical movement hold the implements of martyrdom. Over this is a separate tablet anf enclosed by little twisted columns is a relief of the burial and mourning of Christ. There is the inscription:- Begun and completed in the year 1544".

In the interior the church appears as a simple rectangle with Gothic net vaults, with inserted plain galleries. The well constructed altar has an alabaster relief in a handsome frame of Corinthian columns, taken from the palace church at Dresden, elegantly executed and richly gilded. At the left beside the altar a great bronze tablet is inserted in the wall, that contains the dedication. It states that John Frederic built this temple in 1544. The border exhibits splendid ornaments on a gold ground, ending above in an acanthus scroll and enclosing

a medallion with the bust of the elector. To this corresponds below the portrait of Luther, and at the two sides being the young princes John William and the later so unfortunate John Frederic. Below and above two angels are further placed to support the arms; the portrait busts and figures are all painted, the ornaments are on gold grounds, and the whole has high decorative worth, according to an inscription having been cast at Freiberg in 1545 by W. and O. Hilger.

The exterior of the castle is plainly constructed, only by the two round bay windows of the hall does the northeast part have a noble division and rich treatment. Nothing more of the internal decoration appears to exist, since the castle has long served as a barracks. That it was also most richly adorned and especially by the hand of L. Cranach and his assistants had it received splendid painted decorations, we learn from the existing accounts. En the hall were portraits of princes and emperors, and then were painted Christ's ascension to heaven and the Pope's journey to hell. How the destruction of the paintings at the devastation of the castle by the Spaniards was even lamented by Catholic contemporaries, we have learned from the Zimmer chronicle (page 36, "olume 9). Different indeed was the ornamentation of the "mirror room", where were seer two t tables on which were placed "Bulschafts". Later (after 1576) G. B. Nosseni made for the castle credence tables with all sorts of show vessels of alabaster, carved chairs set with polished stones, busts of Roman emperors and the like. Nothing more exists of all this; on the other hand some finely treated iron railings in the stairway afford evidence of skilful art smith's work.

Just the same mode of treatment as the castle is shown by a little portal on a house at No. 453 Schloss st. By the great magnificence of the ornament, Adam and Eve sitting under the tree in the tympanum (Fig. 325). Beside is a former window treated in the same way, except that the colunms are enclosed by richly decorated pilasters, above it a tympanum being Cain's murder of his brother; dated 1537. No. 469 in the same st. is a little portal with handsome double arms. Similar elegantly decorated portals are still seen at several places in Ritter st., Schloss st. and Fischer st., for example here from 1571

and even one of 1624. The portal generally forms a little arch effectively membered with dentils, beaded astragal and pearl bead, with niches at the sides with seats and ending above with shell vaults. Also some little late Gothic portals occur; but how very much are they surpassed in charm by the Renaissance portals.

Finally Torgau also has a city hall of stately arrangement with three high gables, indeed recently strongly modernized. At the southwest angle is built a round bay window after the model of the two on the hall building of the castle and most richly adorned by sculptures. It rests on two pillars, above which two forms of bearded men are placed like consoles. Elegantly decorated pilasters and frieze divide the surfaces, and on the window parapets are seen at top portraits of emperors, then figures of Virtues, finally the busts of a prince and his wife, perhaps John Frederic the Mediator, for the work appears to have originated about 1560.

Dresden.

Dresden is very properly to be termed the city of the Renaissayce in north Germany. The monuments of the middle ages neither in number or worth compare with the later creations. Even at the end of the middle ages Meissen considerably surpasses it, being distinguished by its cathedral and the mighty Albrechtsburg. First with the 16 th century Dresden acjuired greater importance as the principal residence of the elector's court, and it remained for centuries the seat of a splendid activity in art. The principal work of the Renaissance is the royal palace

Already in the middle ages existed a castle of the margraves of Meissen farther south of the present palace, that however became ruinous, so that in 1494 the tower erected on it was c overthrown by storm winds. meantime the ground was already prepared for the new building farther downwart at the northwest corner of the old city toward the river. The northwest portion of the existing palace contains all that design. To it after 1530 duke George the Bearded added to it the George wing projecting from the entire mass toward the north and the Elbe. Twenty years later elector Maurice completed the thorough rebuilding that should give the palace its present form.

The nucleus of the plan is grouped around a great court (B

in Fig. 326). One enters there through the entrance A, that is found in the northern main facade under the old great tower. This facade is toward the river and originally made a different Impression, when it was entirely decorated bn frescos and was not yet concealed by the catholic church later erected before it. In this north wing at E lay the former castle chapel, whose magnificent portal was later transferred to the church of S. Sophia, ther tory down and recently rebuilt at the Jews' court. The western wing, from which a bold bay windiw projects at the northwest angle, contains the treasures of the so-called green vaults. The entire ground story has cross vaults on piers; only the chapel E, which on our plan erroneously shows cross vaults, forms an exception, for it is a room of one aisle with undivided plan with side aisles and galleries built into the buttresses moved inward. We find the model for this plan in t the castle chapel at Torgau (Fig. 323), excepting that the Gothic net vaults there cover the room. Thence came this form of plan; simple elongated rectangle without dividing supports and without choir apse, but with side aisles and galleries, t the model for all Protestant castle chapels, for example Gottorp, Smalkald, Bevery and others. Thus from this is seen the determining influence of the Saxon school of architecture.

The great court of the palace was formerly entirely painted in fresco, but now contains remains of the old splendor only in the four stair towers and the middle loggia. The arrangement of this, that at F and G in the front angles lie the two main stairs, polygonal and projecting, divided by bold Ionic pilasters, the portals enclosed by hermes and caryatids, the surfaces covered by elegant ornaments (Fig. 327). Over the very depressed ground story the stair is an exit on one of the balconies enclosed by elegant iron railings. Above the stairway ascends further the slender and free Corinthian pilasters, and then ends at the height of the main story with a second balcony, above which rises the upper part as a circular structure with a domed roof. The decoration of the lower portion is not merely of greater magnificence, but also the drawing and execution of the arabesques, scrolls, cupids and other figures are full of freedom and life, the capitals have cornucopias and elegant sphynx forms, and finally the upper frieze

his combats of horsemen full of spirit and beauty. On the northeast stairway is read 1549, on the northwest is 1550. These are also parts of the building erected by elector Maurice, as whose architect we used to regard H. Dehn of Rothfels, until we learned that he was not the executing architect but only the superintendent of the elector's buildings. As the proper architect we recognize C. Voigt of Wierandt also known to us elsewhere, of whom elector Maurice himself says that he had good knowledge of him (see text). By his side stood M. Trost as chief stonecutter in all works. The two other stairs at H and J are less stately and less richly adorned, but also have at the angles pilasters with elegant decorations of the same time. That the execution of these works was by Italian stonecutters, we have already found. Finally the portico belongs t thereto, formerly also open in the main story, the arches below resting on Tuscan columns, on Ionic and Corinthian in the upper stories, while in the fourth story fine Corinthian columns receive the cornice and roof. In the upper part are still seen traces of colored mural paintings. On the balustrade of the first story is represented the history of Joshua in effective reliefs, in the arch rpandrels being mediaeval heads.

A later portal near C leads to a passage, that proceeds to the left by ay also later stair D but ends in the smaller second court. There one passes through the great driveway L into Schloss st., that borders the eastern wing of the building. All these parts as well as the buildings added farther to the southwest are of later origin and appear to have originated under Christian I. The earlier castle of the margrave was a f far smaller structure, as evident by an old model made in 1 22, and had the great tower A at the northwest corner. From here a wing extended southward in the direction of B to the wing C, so that the former castle occupied about half of the present great court. When elector Maurice came to reign in 154/, he proceeded with this building just as Francis I did about the same time with the Louvre; he caused the west wing to be torn down, continued the northern and southern further westward, a and then terminated them by the present west wing at right angles. But in Schloss st. there projected from the east wing in the vicinity of the stairway D an old round tower, whose traces may still be recognized on the sidewalk there. It then formed

the southeast angle of the castle, and is still found on the model of 1622, that does not contain the second smaller court. On the other hand there belongs to the older portions of the castle the wing projecting at the northeast corner toward the river, through which the entire traffic from Schloss st. takes its way to the Elbe bridge. It has at the middle a driveway c covered by cross vaults with passages at each side for persons on foot, at the inner city side near N in the ground story is a vaulted vestibule on piers, but which is a later addition, since it conceals the rich portal on the left of a part of the middle. On the former is twice read toe date 1530, and there are animated medallion portraits of duke George the Bearded and his son John. The ornaments are here still very sportive and somewhat flat in design, but rich and ornamental, the profiles of the members composed of coves and rounds in the mediaeval way. The entire facade was formerly of the greatest magnificence, splendidly ornamented by figure friezes, pilasters and cornices, and terminated with a high gable, on whose steps were placed dragons and volutes, while the vertical bands at the corners were crowned by statues. In the middle of the facade rose a doubled interwoven branch of a tree, in the two main stories enclosing the middle window, then uniting and rising to the uppermost panel, where Maria with the Child was enthroned, surrounded by angels. This and all other sculptures on t the facade with numerous proverbs developed the idea of salvation, and thus opposing the classical customs of the time, moved in an exclusively Christian circle of ideas. Painting and gilding even enhanced the magnificence of the whole.

On the exterior at M the middle portal is decorated in the same sportive early Renaissance, enclosed by candelabra columns, which in their round forms almost appear as if of bronze. All surfaces, plinth and pilasters, are entirely covered by ornaments. On the keystone is chiseled a death's head, above which is the inscription:- "By the envy of the devil death entered the world". Above are those coats of arms with the date 1534. This would thus be the time of completion, which was determined by the recently discovered date 1535 on the south side. There formerly at the height of the third story extended a reliefof a dance of the dead, later supplanted by the projecting balcony

and inserted in the wall of the churchyard of the new city.It is an excellent work filled with expression of life, about 3 ft. high and 40 ft. long. As the master of the very rich relief decoration we have to regard H. Schickentanz, indeed named in the archives.

But the representation in Weeok informs us that this was not the sole decoration of the facade. It had over the portal a design with a representation in relief of Cain's murder of his brother, crowned at each side by the statues of Adam and Eve. In connection with the dance of the dead, this then gives the idea that the fall into sin, death entered the world, while t the other facade with a relation to this expressed the redemption by Christ's becoming a man and his sufferings. Who does no recognize in the choice of these subjects the spirit of the noble but unfortunate builder, although he was deeply penetrated by the need of an internal reform of the church, yet was terrified by the stormy movements of the time, turned away from the Reformation, and died in 1539 in discord with his people inclined to Lutheranism! From the portal rose a stately tree with the serpent of paradise and above it projected a bay window in both upper stories, adorned by the bust and arms of the prince. This unfortunately so reviled, mutilated and injured Ge rge building thus preceded the court structure erected by Maurice about twenty years, and since it is even earlier t than the castle at Torgau, we have it as the earliest important monument of the Renaissance in all north Germany.

The portal of the former castle chapel, as we have stated was again placed elsewhere, and since it is dated 1555, denotes t the completion of the splendid work commenced under Maurice. It is by far the noblest composition of a portal in the entire German Renaissance, in beauty of proportions, clarity of composition, charm of ornaments and refinement of the membering, exhibiting the spirit of the developed high Renaissance. Four fluted Corinthian columns of classical form enclose it and bear the strongly projecting entablature, on whose frieze extends a noble acanthus scroll, as made after the best Roman models. A cornice with dentils, egg moulding and consoles forms the termination. Above is an attic with four richly ornamented pilasters, with two figures of apostles in the side panels, in the wider middle panel being the resurrection of Christ in ex-

excellent relief. To these are added four other saints in elegant niches, which divide the side panels between the columns. With the same richness and like beauty is the carved work of the door, both in ornamentation and also in figures of unsurpassed nobility. Since this magnificent work certainly must p pass for the work of Italian artists, the John Maria frequently mentioned in the building accounts must indeed be held to be its master. Concerning this artist we have recently been m more accurately informed. He called himself John Maria of Padua or a Paduan, and as a pupil and assistant of J. Sansovino was engaged together with Paolo della Stella on the reliefs in the chapel of S. Anthony in the church at Padua. After 1,36 both appear in Prague as busied in the works of the Belvedere, at the same time as Hans de Spatio and Hans Trost. Our authority knows correctly, that the noble acanthus frieze in the Belvedere shows a great resemblance to that on the portal of the chapel in Dresden, wherefore John Maria must well be regarded as the author of both these works. As his nearest work Gurlitt mentions the magnificent altar of about 1542 in the church at Lauenstein near Pirna, that he describes as an excellent work. From thence Maria then appears to have come to the palace at Dresden.

Additions and alterations of the most extreme kind seem to have been experienced by the palace at the end of our epoch. To these works belongs the principal portal of the north side near A, executed in dry rustication with four Tuscan rusticated columns, and richly adorned by trophies and weapons, the s similarly treated portal near C leading into the second court, farther the entirely simple and dry architecture of the court K with the bold arcades on the east and south sides, finally the stately main portal, which encloses the entrance L next Schloss st., and lies in a projecting building enclosed by a platform. It is an unusually grandiose work erected under Christian I after 1589 by Nosseni indeed. Coupled Tuscan columns are rusticated and enclose the arch, on the keystone of which is a well executed group of the pelican piercing its breast for its young,"whereby is indicated the affection of a good ruler for his faithful subjects." In the metopes of the frieze are chiseled splendid lions' heads.

All these later parts are treated in a grand but rather joyless

severe style. Further belongs to this late timethe high roof gables, that are found on certain parts of the building, in the great main court and on the exterior of the west wing. Originally the palace as shown by the model in the historical museum and an old paintin of A. Vogel also there, was adorned everywhere by such gables. To these were added a complete decoration by frescos on the external walls as in the courts, mostly gray on gray, in richer splendor of colors at certain points, for example the upper loggia of the court. The ground story exhibits in the illustration faceted ashlars, over these a high triglyph frieze. The other stories are separated by foliage friezes, and the surfaces between the windows are reserved for figure representations. Up to the apexes of the numerous high gables extends this ornamentation, that lends the widely extended structure an expression of luxuriant richness.

The windows of the later parts are grouped in pairs and crowned gy gables, the older ones from the building of elector Maurice have wide oblique jambs with architrave mouldings and round shields, also sometimes with flutes.

Almost nothing remains of the former magnificence of the interior. Only in the uppermost story are seen two rooms with fine wooden ceilings, beautifully divided and well membered, works of the master joiner D. Fleischer from the year 1591. The richness of the furniture on which Italian artists of all kinds were engaged, must have been extraordinary. The chapel was adorned by costly Flanders tapestries representing the Passion, which are now seen in the domed hall of the gallery of paintings. Besides the Dresden makers of hangings executed from designs of L. Cranach a "Turkish march". The colossal hall occupying in the uppermost story the entire west wing was adorned by painted colossal figures, that appeared to support the ceiling. As painter we find several Italians were employed; F. Ricchino and the brothers B. and G. de Thola. The first already in 1555 returned to his native land, and could no longer remain in a country whe had to endure podagra. Nothing remains of the works of this artist. What was commenced by elector Maurice was continued by his successor with still greater spleydor, so that Nosseni alone received in three years for works in marble for the palace 3881 gulden, and for such in the Lusthaus during t the same time 540 florins. The total cost of the building of

the palace was reckoned at 100,941 Meissen gulden, merely for 1548 +1554.

Further elector August from 1559-1563 caused to be erected by C. Voigt and M. Trost the great building of an arsenal, of which at least the very imposing and effective arrangement still exists. About an elongated court the building extends on all sides in a great portico of two aisles, whose cross vaults rest on strong Tuscan columns. This is a mode of treatment, w which then became canonical for all succeeding buildings there. The perspective of this noble vaulted portico is unusually grand, with all simplicity having a powerful effect by the beautiful proportions. The exterior originally received a more animated form by artistically curved higher gables, that also appeared on the court sides, as well as by five energetically treated portals, that was indeed later transformed into mere insipidity by crowning the gables.

In connection with the palace,, the adjoining George building projecting at E, Christian I after 1586 caused the stable court to be erected, whose beginning is designated by O on our Fig. 326. H. Irmisch was entrusted with the supervision under the master of artillery, H. Buchner. The structure was externally enclosed by a plain high wall, opened by great portals in the dry late Renaissance style, corresponding to those of the palace. The upper story has coupled windows with gabled caps. These simple forms were animated by complete painting of the facades, which have recently been restored in an effective way; in the ground story are faceted ashlars, between which are panels with single figures of warriors; above is a great frieze with horsemen and chariots in the entire length of the building; finally above between the windows are again simple figures. As for the palace, thus here also all was arranged for splendid ornamentation by painting.

On the front portal an inscription announces that duke Christian erected the building "as a station for horses and military exercises". In the interior the structure presents a narrow and elongated court, enclosed on the northeast side by 20 arches on massive Tuscan columns, formerly open and now walled up to the doorway. The upper story contained the armory and exhibits the coupled windows with gabled caps on the exterior. At C is a portico with Gothic ribbed vaults on short round piers,

that formerly was the connection with the palace. In this beautiful court, that by the evidence of old views was painted in the richest manner, namely between the windows were the deeds of Hercules, occurred the running at the ring, of which the two magnificent bronze columns now bear witness. On the pedestals were trophies, adorned on the lower part of the shafts by arabesques, weapons and emblems, they supported on elegant Corinthian capitals a broken entablature and on this were little obelisks. These finely executed works were cast by m. Hilger. On the other side adjoining the court is a spacious carriage shed in three aisles with plain cross vaults on 18 columns in two rows, an extremely grand arrangement. This part of the building was later rebuilt, housed for a long time in the upper story the gallery of paintings, and still exhibits on the facade two great portals, corresponding to the two others as well as those of the palace. The entire structure in its original appearance with numerous halls and rooms adorned by marble was a magnificent work, for whose construction in nearly six years was expended no less than 600,000 gulden. Nothing was spared to equip it outside and inside in the richest manner. Nosseni ordered in Modena for its decoration 180 round painted and gilded shields, C. da Cesare cast 46 portraits of princes and shields of arms "for the gallery behind the stable" and 23 figures of glazed terra cotta. Costly furniture, carved seats with inlaid stones, marble tables, art objects of all kinds, also did not lack, so that the whole could be called a museum. Unfortunately the originally so splendid a building must later suffer the same neglect and disfigurement, which now makes the palace so insignificant.

The private architecture of the citizens in Dresden offers nothing important for our epoch, but however has some attractive works. It seems that in the citizen class the new style was introduced by the already known to us M. Trost, who as a young man was entrusted with the erection of the city hall of the new city (1527). As old illustrations testify, the building torn down in 1755 was crowned by high arched gables. The first step of the early Renaissance would then appear by a richly decorated bay window on the house at the corner of the Neumarkt and Frauen alley. The round plan and the mode of corbelling recall the bay windows on the hall building at Torgau, the frieze

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with sportive cupids shows a relation with the George building, and may have been executed by the same hand. A similar bay window, but in the bolder forms of the late time with dry facated ashlars and a snake as a console as on a house farther down in Frauen alley. On several houses in Schloss alley and other streets are seen handsome little arched portals, at both sides being shell niches with seats, the archivolts boldly and gracefully membered by dentils, egg moulding, consoles anf similar forms. Characteristic for most narrow but very high facades is the common use of rectangular bay windows built on consoles over the ground story and decorated by pilasters, terminating at top with a curved roofl instead of which men later often employed an open balcony. These bay windows were frequently employed in pairs and give the facade much charm and animation. A house in Wilsdruffer alley with imitated wooden architecture; likewise all windows of it are enclosed by Barocco architraves which imitate the forms of wooden construction and already belong to the 17 th century. From the beginning of the same century dates the house at No. 19 Schloss st.; on the bay window is an unskilfully executed portrait bust of elector Christian II and his wife Hedwig of Denmark, with the arms of the duke of Saxony, the electoral and those of Denmark. In the vestibule is a handsomely ornamented doorway that leads to the stairs. At No. 22 in the same street is a house, whose deep and narrow v vestibule ends on a little court, where at the right the stone stair is placed on piers; at the rear of the court are arcades in three stories, each two round arches of wide span with a Doric middle column. An ornamental portal of the kind described above is from 1579 in the little Kirch alley, finely membered and with the following inscription:-

"Like a column am I,
All persons hate me,
And all that hate me
Must let me alone;
All that know me
Wish me to envy them,
All my beginning and end
Stands in God's hands".

Similar portals are in Weissen alley, where also another is membered in a more mediaeval fashion with coves and rounds.

a similar one is on Meissen st. in the new city. Again another has faceted ashlars, dentils, egg moulding and cornice with consoles in Pfarr alley, with a handsomely carved door and iron knocker.

Among the castles of the province, nothing longer exists in its original condition. With original charm must have been the Moritzburg built until 1546 by elector Maurice in Fredenwald north of Dresden, which suffered a rebuilding in 1584, and whose form is exhibited by a model in the historical museum (Fig. 329) It was a plain hunting castle, that with its high gables and stair tower rose above a wide court, surrounded by low walls arranged for defense. Round towers, one containing the entrance, rose at the corners. In the rebuilding later conducted by Pöppelmann, only these towers were retained from the original plan. Besides about after 1567 there was erected by H. Lotter the Augustenburg in the Erz mountains about three hours east of Chemnitz, that is to be mentioned, and entirely a tasteless castle in a severe regularity with four great pavilions, at the angles, and a court arranged in cross form. The only worthy portion of this building is the chapel by G. van der Meer, also a Netherlander. It follows the ground form first given by the Torgau and Dresden castles of an elongated rectangular court with galleries extending around it it. The honest Lotter had the misfurtune on the occasion of the building to fall into disfavor with the elector, which seems to have led to a complete confusion of his conditions. On many other seats of the nobles of the province are still seen certain remains from the Renaissance time, yet nothing of great importance. Yet at least the castle at Colditz in the Zwickau valley may be mentioned on account of the magnificent portal in the court, which belongs to the most elegant works of our developed high Renaissance.

Since the Renaissance came to dominate in Dresdin and by the splendid court of the princes the city adorned itself with magnificent buildings, a penetrating influence began to make itself felt on neighboring cities. In Meissen the old residence of the margraves, the mighty late Gothic building of the Albrechtsburg surpassed all that the later times executed. The work of the Westphalian master Arnold, the greatest prince's castle of the entire middle ages, still belongs in its entire forms

to the Gothic; but the mind which arranged anf developed these incomparably imposing rooms already allows the existence of a new time to be recognized. For the endeavor for a completed composition of a building complicated entirety, the uniform treatment of the facade, all this is intimately allied to the palace construction of the Renaissance in its ground tendency, although still effected with the forms of the middle ages. The unusual width and height of the rooms, the richly entwined star and net vaults, the skilful communications, the clear and harmoniously arranged system of windows in their deep recesses in the walls, finally the proud winding stairs of wood, all these are advantages, that distinguish this wonderful building from all similar ones.

On the contrary only modest is what is presented by the Renaissance. First the cathedral in several monuments affords very early examples of the new style. Among the numerous bronze tomb slabs in the burial chapel of the princes from 1510, that of the grand master Frederic of Saxony, of the Teutonic order, exhibits the new style in the ornaments, on the border being vases with flowers, above tte head with two cupids in foliage scrolls. In the George chapel is the relief plate of duke George (died 1539) and his wife adorned by handsome ornaments of a still fancifully sportive Renaissance, to which is allied the George building in Dresden. Further is seen on many houses of citizens of the city the influence of an art-loving court. To the early time belongs the house on the corner of Elbe alley with a high gable, that still almost in the mediaeval way is divided by vertical bands and its steps are crowned by semicircles. A great rectangular bay window is placed diagonally at the angle, and has the arms and busts of Saxon princes on two stories, on the pilasters being flat ornaments in the style of the George portal at Dresden, but less refined and dated 1533. A portal of 1536 at No. 61 Burg st. with seats in the side niches, the arch still membered mediaevally and enclosed by a round arched frieze, the crowning with volutes and foliage of very immature Renaissance. Vern childish is also the new style on a portal in Schnurren alley of 1538, combined with flat ogee Gothic arches. Likewise a larger arched portal on Heinrichs p place from 1540 exhibits a labored anf miserable foliage of e early Renaissance. And no better is the little portal in Elbe

alley from 1561, which was later restored and in a long inscription depicts the terror of the Swedish time. With far greater expense was treated an imposing gabled house behind the city church,dated 1571 on the portal, with an unskilful relief representing Samson fighting,the lion. This is the work of a well meaning but poorly trained stonecutter. The high gable is effectively divided by pilasters, volutes and vases with ears placed on it.

About the beginning of the 17 th century the architecture of the citizens rises here to rather richer and more developed f forms. One commonly finds little portals with ornamental arched members after the Dresden model. Thus at No. 108 Burg st.is from 1605, and a very pretty one on Görnischen place from 1603, with consoles , egg moulding, dentils and faceted ashlars. A A similar one with cornice, dentils and very large egg moulding in the Görnichen alley, again another in Fleischer alley from 1600, but the arch more medievalley divided, in New alley being a portal from 1606 with handsome flat ornaments, a very fine and richly membered one from 1603 on the Little Market with also another from 1601 and similarly treated, with the saying:- "Lord, according to thy will". All these variants yet frequently occur again, namely on Hanemann place and in the Bau alley. A fantastically dry but effective Barocco portal with rusticated pilasters, volutes and obelisks from 1614 forms the entrance of the churchyard. A dry and fluid work of the same time is the portal at the inn zum Hirsch with a naive representation of Diana and Actaeon. High and picturesque roof gables on both sides has the corner house on the Market, now a dispensary, with a bay window at the middle on consoles and elegant Tuscan columns. A later struggler with already weak forms is a house on the Little Market with a portal, in whose gable appears God the Father with the world globe. A smaller one there of similar treatment bears the date 1675; evidence of how long these forms reacted here.

Something worthy to consider is to be recorded in Pirna; still occurs the early Renaissance on the old gable of the recently restored city hall in a tolerably weak treatment, The p portals are still ppointed with intersecting border work; the main portal is enclosed by a dry pilaster system like a band and is crowned by two great dolphins of fantastic form. F. H.

Placed beside it is indeed the mark of the constructing architect. The whole is very dry, the new forms being employed orly as by hearsay. The gable has incurved volutes and meagre bands, the windows are enclosed by silimarly incurved architraves with flat profiles, the hollows have slight depth. The little Barocco bell turret, that crowns the gable, as a later addition. Incomparably richer is the handsome portal of the house at No. 1 in lower Burg st., also belonging to the early Renaissance. The rather depressed arch, adorned by a wonderfully treated egg moulding and scrolls, rests on two medallions with heads of antique warriors. Below are placed two round stone seats, as commonly favored at the portals of Saxon houses of that time. The enclosure is formed by border pilasters with rich ornament, m masks and foliage in the style of Aldegrever, and in dry relief but executed with animation. In the corinthian capitals are placed little heads of angels, in the arch spandrels being the favorite figures of Adam and Eve, with rather strange treatment. The decoration is magnificent throughout, but the composition is very faulty, as for example no regular entablature is placed over the capitals. The architect has a stonecutter's mark with the letters W B added; but that he built this rich house for himself results from the portrait bust placed on the attic, which represents his characteristic figure with long beard, c compasses and protractor in his hands. At the sides are seen a male and a female figure, which terminate in animated scrolls. Determinative for the character of the early Renaissance is also the treatment of the windows in both upper stories, whose inclined flat architraves are adorned by medallions.

What is otherwise found on private houses is less important. One peculiarity worthy of consideration is bri numerous bay windows. Opposite the north side of the church is seen a little portal in the usual Saxon form with richly membered arch and two seats at the sides; a similar one found there on the church place is rather more simply treated. What otherwise makes it remarkable belongs to the beginning Barocco style, t that here in its dry forms and metal ornaments occurs in several finely executed works. Thus is a corner house at Donna St. and Barbier alley with bay window from 1624 set diagonally on bold corbels, adorned by masks, other figures and the usual metal ornament. On the same house is an arched portal with

overloaded fry forms. A similar portal, over which projects a rectangular bay window, is on the house at No. 13 Schloss st. From the same time and in similar treatment of forms is a diagonal bay windowon a corner house on upper Burg st., that over the sides even shows late Gothic tracery, while the front is decorated by interlaced Barocco bands and the middle corbel by the grotesque figure of a fawn.

Much more valuable are the works, that ewen in good Renaissance time with taste are executed to ornament the city parish church. First the vaults of this stately late Gothic hall church received painting in the character of our early Renaissance, that belongs to the richest of its kind, which we possess in Germany. It first consists of brightly colored scrolls in the best style of the early Renaissance, of many sorts of leaves and flowers, especially consisting of flowers of the crown imperial, that on long stems adorned by leaves rise from their vases. All these richly serrate flowers gleam in luxuriant splendor of colors, when they decorate the hundreds of small and large panels of the net vaults and thus always extend from the intersections. In the star vaults of the side aisles are thereby formed great and splendid flower stars. In the great elongated panels directly over the piers are placed separate figures and Biblical tales, for example Christ on the cross, the a apostles and saints, also scenes from the Old Testament, such as Elijah asceoding to heaven, or Jonah swallowed by the whale, where is represented a galley of the 16 th century with full sails. The entire cycle comprises the chief events of the sacred history from the creation to the last judgment. To these are then added separate figures of the Virtues, Wisdom, Justice, Strength, Hope, Love etc. in the style of antique art, mostly with slitted and floating clothing, which allow a nude leg to project. Also the cupids playing in the scrolls betray the spirit of the early Renaissance. We have to do in the entire and unusually splendid decoration with the work of a local artist inspired by L. Cranach. The style is already strongly wilder, the understanding of forms is very superficial,but the effect on the whole has great charm. Since the church was beginning in 1502 under George the Bearded and completed in 1546, we have here one of the most famous examples of the late revival of Gothic, with which are connected contemporary Renaissance forms

in the decoration; the meaning of the paintings is evidently so chosen, that in the sense of evangelical worship "the pure word of God" is taught therein. Since the Reformation was introduced in the city in 1539, the paintings were manifestly executed under its influence, and therefore we have to characterize this important cycle as one of the rare monumental works of Protestantism.

Somewhat later, in 1570-71 according to an inscription, then arose a noteworthy work; the stone galleries, that occupy the entire north side of the church with low arches on elegant fluted Tuscan columns. The vaults bear the character of a Gothic net vault, but the parapets and the arch spandrels are most r richly adorned by extremely rich ornaments in the style of the early Renaissance. These are vine scrolls growing out of vases with rather feebly treated leaves that extend finely over all surfaces; There prevails a fanciful humor in the accessories; young hares nibble the vines, birds peck them, chubby faced c children rest on or climb in them, the fox looks up longingly, apes play the buffoon, the cat steals up to a bird. In each p panel is represented arms represented by cupids anf decorated by cartouches, probably belonging to the burgomaster and the councillors. At the west side of the middle aisle, above which continues the gallery, there is seen at one side a female figure before the serpent of Moses, at the other side Adam anxiously climbs through the scrolls to escape a dragon. Whether t the inscriptions L. D. and H. F. refer to the executing artists must be left in doubt.

of the other equipment of the church, the altar is already very Barocco, but splendid and original in composition, now unfortunately smeared with a gray oil color. It was executed in 1611 under the supervision of the architect D. Schwanke by the slucptor Antonius of Saalhausen. A splendid work in wood is then the main portal from 1595; further the four magnificent brass chandeliers from the late time of the 17 th century are noteworthy.

Something is then found in Freiberg. To the earliest belongs the house at No. 2-6 on the Market place. It has a very rich portal in the most luxuriant early Renaissance evidently covered by the soft, lobed and curly foliage of that epoch. The pilasters, archivolts and spandrels, that exhibit male and female

medallion portraits, are entirely painted, the whole being enclosed by those plant-like columns with torus bases, such as we know from the George building at Dresden, the shaft covered by foliage, the wide and depressed capital with animal and plant ornaments, vases at the angles, between these being a large gable as a crowning, which in a charming relief contains the labors of a miner, indeed originating about 1540. Beside it on No. 267 the former market house dated 1545, is a portal of a different and simpler composition, but no less rich and spirited in ornamentation; the broad surfaces of the archivolts with acanthus scrolls with medallion figures, above being freely interlaced foliage of beautiful design as a crowning, between being the arms of the city. In the interior of the principal story er a room with a magnificent wooden beam,ceiling, the beams deeply coved and in mediaeval treatment, with a fancifully carved Renaissance column at the middle, above its Corinthian capital the large cap ending in rosettes and decorated by foliage and dragons. Around on the walls at the middle height extends a cornice on consoles. The architrave of the door is ornamented by foliage scrolls in the style of the early Renaissance.

Numerous little portals show the influence of Dresden, both in the plan as in the ornamental treatment. The most beautiful of this kind is at No. 519 Ritter alley, decorated by spirited arabesques, evidently by the master of the Market house. Several are allied to the Dresden portals with seats in niches at the sides, richly membered archivolts, and seen at No. 357 Kirch alley; entirely similar at No. 515 Ritter alley; Somewhat richer at No. 689 Kleine Ritter alley; again different and the archivolts decorated by foliage and fruits at No. 628 Burg st.; with fine arabesques as at No. 519, but simpler and with boldly carved house door at No. 28. Market place. Innumerable houses yet please the eyes, by the moulding of the windows with hollows and rounds, such as the middle ages developed. Gables occur only exceptionally; a colossal high one in dry Barocco forms is at the corner of Burg st. and Wein alley with bay window set diagonally, vern energetically ornamented by pilasters and metal ornaments, the windows of the main facade with rich and original architraves in this style, Near in Burg st. are two simpler bay windows, rectangular and placed at the middle of the facade, allied to the bay windows of Dresden.

The city hall is a plain mediaeval structure from 1510 with Gothic moulded windows. A rectangular tower projects at about the middle of the facade on the longer side next the Market. A bay window from 1578 in the dry forms of the late Renaissance is built on two rude corbels, that are supported by lions' heads. In the gable is a strongly projecting head. At about t the same time the city hall probably received its high and boldly curved gable with pyramids set thereon.

The magnificent tombs of princes in the choir of the cathedral have already been mentioned (p. 85, Vol. I). A boldly executed and richly gilded railing encloses the choir. One of the most beautiful and richest works of this kind, full of the play of fancy and with great diversity is the inner grille of the choir. These grilles were made for 325 gulden by Ha Weber and H. Klencke, master locksmitru in Dresden, and were set in 1525. In the nave of the church, besides the fanciful earlier pulpit is a magnificent flower, to be mentioned a second in elegant Renaissance forms with skilful reliefs. The elegant font decorated by excellent reliefs and ornaments of the best early Renaissance is designated by the letters H. W. as a work of the skilful master H. Walter. The former castle of Freudenstein, rebuilt under elector August after 156 is now a warehouse without either art or style. On its architectural history and former shape, I refer to the cited Essay of C. Gurlitt.

Zwickau belongs to the cities, that earliest adopted the new style. Thus in the stately late Gothic church S. Maria the pulpit from 1538 is counted with the most graceful works of the early Renaissance. The pier on which it rests still exhibits Gothic treatment, but the door with the handsome pilasters, the parapet with the little swelled columns, the rich ornamentation, also painted and gilded, belong to the new style. Besides the two small but finely wrought chandeliers of brass and the very elegant single sconces of the same metal are the councillors' stalls beneath the organ, made by P. Corbian in 1617, noteworthy for their elegant intarsias and figures. Then at t the tomb of Col. Bose is the splendid iron railing made in 1678, richly gilded and with masks, flowers and little paintings. An elegant work of the early Renaissance, indeed originating at the same time as the pulpit, is the finely ornamented font. To the same time and tendency belongs the rather simpler pulpit

of church S. Catherine, likewise illustrated by Ortwein. If as conjectured it is a work of the stonecutter H. Speck, then must he be also held as builder of the pulpit in church S. Maria.

For the appearance of the Renaissance in the city is determinative the note of Dr. Herzog in the chronicle of the city of Zwickau, that the city clerk S. Roth about 1534 first caused a house to be erected for himself in the Italian manner. The impression of such a citizen's house of that time is now afforded by the well preserwed house at No. 56 Schneeberger st. Its windows and the side portal still have the late Gothic curtain arches5 also the bay window still substantially follows mediaeval tradition. But the three high gables divided by bands and terminated by low segmental arches, and still more the magnificent main portal with its rich and nobly ornamented round arch and the enclosing little candelabra columns are a striking work of the early Renaissance, originating about 1535. The style c corresponds to that of the two pulpits but the execution is finer. Likewise the valuted vestibule of the house and the connected stair tower placed in the court belong to the same architectural period. Some simpler portals of the same time have remained in Leipzig st. (1538) and Burg alley (1549). Everywhere are the stone seats placed at the sides, a favorite in Saxony. The castle of Osterstern built by elector August (1587-90) in a bad and stumpy form is now degraded to a penitentiary.

Leipzig.

In contrast to the cities, which only became important by p princely power as residence cities, Leipzig appears to us from the beginning as a city, that owes its prosperity to the citizen class. By its very early central location for commerce of great importance between north and south, west and east, the city already after the 12 th century won an important centre of world traffic by the fairs visited from all sides. The climax of its importance was attained, when during the horrors of the Hussite wars, that devastated most cities in the vicinity, it showed itself behind string fortifications as a safe protection for men and goods. The incessant zeal of its citizens knew how to profit by the advantages of the location and the conditions according to their powers, to strengthen evermore their position by imperial and princely privileges and to make them more far reaching. But at the same time the university existing since

1409 was a skilful fosterer of scientific endeavors, though it was at first obstanately opposed to the Reformation. Less productive was tth ectivity of the ever more strongly flourishing city in the domain of art. It is striking how little the entire middle ages produced here in architectural and sculptured works. In painting, at least the lately carefully restored mural paintings of the Pauline cloister is an extensive work; but artistically prominent creations of that epoch are entirely wanting.

Among the public buildings of the city the works of the middle ages in fact assume only slight importance. On the contrary the Renaissance lends its characteristic stamp to the older portions. The course of the streets with the closely packed a and lofty houses of the citizens exhibit the importance which Leipzig then possessed as the commercial city. For the plan of the houses is determinative the regard to the fairs and the commercial traffic. The ground story always consists of great vaults, that open to the streets by wide arches. However their arrangement is everywhere modernized, but about corresponded to that in Frankforf-o-M.Characteristic are the wide courts, often two behind each other, separated by rear buildings, so that the plan extends to the adjacent parallel street, and as in Vienna the vestibule of the house and the court are treated as public passages. In the development of the facades is to be noted an influence of Dresden, yet greater simplicity prevails everywhere here. For example notable are the two portals at Nos. 8 and 19 Fleischer alley, corresponding to the well known Dresden portals, but far inferior in refinement to the treatment. Sandstone is here generally more sparingly employed, the ornamental forms, members and ornaments being almost entirely omitted. On the contrary on the whole the conception is bold and skilful, particularly bay windows are employed in a similar way to that in Dresden, and they give the streets the animated and also rabitable expression. The richer of these bay windows indeed first belong to the later time, and were then preferably constructed of wood, indeed with rich carvings. A show piece of this kind for example is at No. 6 Peters st., and an extremely rich Barocco facade in the most luxuriant Zwinger style is there at No. 41.

The

The most interesting of the earliest private houses is the so-called Barthels' court at No. 33 Hain st., which we give in Fig. 330. The house was built in 1523 by the councillor H. Walther, and the facade substantially dates from that time with the deeply coved window architraves and the handsome bay window, whose corbelling shows a ribbed Gothic vault, while in the parapets of the window the new style experiments with ornamental little baluster columns and foliage scrolls. Likewise the little columns forming the loggia alone and receiving the curved roof belong to this time. On the contrary the dry volutes of the gable, whose steps doubtless originally bore pyramids or other ornaments, are to be attributed to a restoration of the 17 th century, while the picturesquely treated polygonal turret terminating the gable belongs to the original design. Numerous inscriptions are placed in the coves of the cornices and window architraves, as well as on the upper parapet of the bay window.

How the developed Renaissance was formed here, is recognized on the city hall erected in 1556 by H. Lotter. It is an elongated rectangle bordering the east side of the Market, built of plastered brickwork in extreme simplicity. At the southern end projects a small bay window, and also at the north end. The m main facade toward the west is crowned by seven irregularly arranged gables that rise above the principal cornice and are furnished with dentils. Drily and yet skilfully treated, the piers enclosing the volutes exhibit rusticated ashlar work . (Fig. 331). An octagonal tower projecting not exactly at the middle of the facade contains the main portal and the winding stair. The whole has a picturesque effect but no higher art value. A restoration became necessary in 1672 and adhered with intelligence to the character of the whole.

The windows on the entire building are grouped in pairs, enclosed by interesting rounds in late Gothic form, all ornamentation is omitted, but a great inscription in Roman capitals is enclosed by little coupled and fluted Ionic columns, and has above an open balcony on bold corbels as a termination of the rectangular story of the tower. Above this the tower passes into an octagon and is covered by a recurved roof. The eastern facade next the Naschmarkt corresponds to the western in treatment, except that the tower is omitted. In the interior

the main story first contains a great ante hall, whose ceiling rests on eight strong and well treated wooden posts. Three stately fireplaces of sandstone with atlantes and caryatids adorn the inner walls. Beside is a small connecting room with cross vaults and a similar fireplace. The council hall is a rectangular apartment next Grimmai st., and has a horizontal paneled ceiling with gilded rosettes and an iron stove of tolerably rough work, on the other hand having a magnificent cabinet with beautiful intarsias of flowers and flat leather ornament.

Somewhat earlier (1544) Lotter had built as his first public building the "old weighhouse", likewise a simple work, but treated in bold and characteristic forms. If the master exhibits in all his creations a certain plain severity of treatment, t this is not merely of his own nature, but even with all that dry sense, ever little inclined toward art, which has characterized Leipzig until the present day.

In a similar plain treatment was executed the present police office, with all simplicity and a boldly membered stucco structure structure still having a skilful and expressive effect, particularly in the high ogee gables on Reich st. The front facade on the Naschmarkt is greatly altered. On a window in the court is read 1578. Picturesque is the ground story of the Rathskeller, whose great cross vaults rest on two middle columns with original Doric capitals.

To the same late time also belong the few artistic forms found on the Pleissenburg. Yet the structure presents some interest in its plain treatment like a fortification. That in 1554 the electoral architect C. Voigt was entrusted with the excavations for the foundations of the building, we have learned elsewhere (p. 258); according to another statement the work was already commenced about 1550. As constructing architect is named H. Lotter, who carried on the work to the end with energy in spite of delayed funds. The honest master enjoyed such importance in Leipzig, that he was repeatedly elected burgomaster, there entered into a lengthy connection with the elector, which became such an intimacy, that Elector August, when he came to Leipzig had his lodgings with Lotter. First at the building of the Augustusburg (p. 336) was this connection dissolved, not by the fault of the master, changed into complete disfavor, t that continued until the ruin of the worthy man.

The building of the Pleissenburg forms in its ground plan a right angled triangle, with its hypothenuse facing northeast toward the city, while the other two sides with a projecting round tower at the angle externally turns to the southwest. The main entrance lies on the city side at the middle of the diagonal side. The treatment of the whole is massive, and all details bear the dry character od a fortress. A great round as a belt separates the substructure froc the principal story. Similarly are enclosed the windows and the portal and rude bands at certain points divide the main story. At some places is employed a rusticated treatment. Opposite the main entrance a projection with a bay window in three stories projects from the angle of the triangle. Here is found at the right the only more finely treated portal, that leads to a winding stair. Another very plain portal in the south wing, treated like the other parts, leads to a winding stair. The great round tower at the south angle now serves as an observatory.

In contrast to all these plainly treated works, the prince's house in Grimai st. appears as the sole building with a finer development. Built after 1585 by Dr. George Rothe, it rises with a long facade in two stories and a roof story characterized by a bay window, with its longer side on this principal st. of the city, adorned by corbelled round bay windows at each end, (Fig. 332), that not merely show the richest architectural membering, but are also decorated by busts, foliage, arms and tablets with inscriptions. The facated ashlars, the use of Doric pilasters and high friezes, as well as the commonly occurring rolled bands correspond to the character of this late time, while the richness of handling and the elegance of the details almost make the impression of the early Renaissance. The composition of this bay window and its mode of decoration is to be taken as a specific mark of the school of upper Saxony; we found similar in Torgau and Dresden. While these parts are executed in sandstone, the facade exhibits stucco construction and is only animated by the windows grouped in pairs with their bold architraves wrought in the character of the middle ages. An ornamental cornice with consoles forms the termination; the roof gables are massive and properly flanked by pilasters and divided by cornices with dentils. A plain arched portal, with the painted Saxon arms and a tablet with inscription over it,

leads into the vaulted vestibule and from thence one passes oo the right to a winding stair in the round towerprojecting toward the court. The upper part of this stair tower is seen on our illustration. On the western bay window of the facadea stonecutter's mark, with the letters P. W. indicates the name of the executing stonecutter, P. Widemann, who was already engaged in a similar position under the elder Lotter on the city hall of the Augustesburg. As constructing architect is named the junior H. Lotter.

Richer development was first obtained by architecture in Leipzig about the end of the epoch at the middle of the 17 th century. A greater luxuriance in decoration makes itself felt on the facades. A show piece of this kind is the house at No. 47 Nicolai st., a high gabled building, with rustication in the ground story, the upper story with slender Doric and Ionic half columns, above being the gable with Ionic and Corinthian orders, curved at the sides with volutes and spirals. The dry and heavy ornaments on the window parapets, the swelled and scrolled frieze and fruit festoons already indicate a very late time. Over the house doorway is a still good iron grille. How a simpler portal was effectively treated with merely faceted ashlars on piers and archivolts is shown by the otherwise modernized facade at No. 44 Reichs st. No. 5 in the same street is one of the few houses with elegantly handled members, the facade very simple, but the wide round arched portal has a pretty shell niche and richly membered archivolt; above is a rectangular bay window, whose corbelling is finely decorated, finally a termination is a high gable with two orders of slender Corinthian half columns, outside being Barocco volutes. No less magnificent is a diagonally placed bay window on the corner house at No. 3 of the same street. (Speck's court). On the contrary a polygonal bay window with magnificent but already with curly acanthus foliage, that extends over the surfaces, is on the house No. 35 Grimmai st. The treatment of these works is no longer the crisp and sharp one of stone technics, but the soft and broad one of wood carving. One of the latest examples is at No. 4 Hain st., where a fine bay window in three s stories shows luxuriant foliage ornament on all surfaces. But the limits of our epoch are already exceeded there.

Altenberg.

After 1445 being assigned to the elector of Saxony, who long resided there, the city of Altenberg developed a real activety in the course of the 16 th century, that already led to the acceptance of the Renaissance. First the forms of the new style meet us on the great house at No. 1 Sporen alley. It has a portal from 1531 in plain early Renaissance forms, the enclosing pilasters are ornamented by flat disks like the older windows on the palace of Dresden, the crowning is a tympanum with shell decoration, also beset by disks. On the windows end the broader doorways still appear the intersecting rounds of the Gothic. Another likewise unimportant portal frog 1537 is found at No. 18 of the same street. It bears the well known inscription:- "The word of the Lord remains eternally". To this is added:- "I say unto you, feed my sheep. Amen". At No. 2 in the same street is a portal of the later style with side niches, built in 1569, the frieze altered in 1605.

But the principal work is the city hall. It was begun in 1562, brought under roof in the spring of the next year, and completed externally on Nov. 10, 1564, by setting the top of the tower. The principal conductor of the building was the architect of the prince at Weimar, N. Grohmann, well known as the builder of the castle for the joyful return, by whom was also made the designs. The works in sculpture were executed by H. Werner and C. Böschel from Chemnitz. It is a stately and richly treated building op noble Renaissance forms (Fig. 333), covered by a vast hip roof, having a polygonal stair tower on the facade, adorned on both angles next the marked aod corbelled semicircular bay windows, that first occur at Torgau with similar design and decoration, and in a similar way are found on the Fürstenhaus at Leipzig. The ground story of the tower is rectangular in plan in the manner then favored and is covered by a balcony. The main and two other portals are enclosed by Ionic columns and adorned by numerous inscriptions. Likewise the substructure is enclosed by very tall fluted columns of the same order. The windows with the architraves and a gable withan inserted sphere, the cornice with its bold consoles, t the bay window with its pilasters and reliefs, at the right being portraits of princes, on the left the story of the fall into

sin, finally the moderately treated gable, placed before the r roof and showing painted ornaments, that exhibits a predominating classical treatment, but without dryness. In refinement of execution, the decoration of the bay windows is further inferior to that on the Fürstenhaus at Leipzig.

In the interior the winding stair leads to a noble great hall with richly membered beam ceiling on fluted wooden Ionic columns. Also the caps are treated like antique consoles. Several finely ornamented doors, fireplaces and a balcony for musicians decorate this hall. Over the doorway to the council hall is the significant motto:- "Soft words and cruel punishments". T The hall has a similarly rich ceiling as an ante hall, the window architraves are supported on strong Ionic columns, the portals are very richly carved and enclosed by hermes and caryatids, above them being an enthroned judge of the world. An adjacent apartment, that includes the bay window, exhibits a simpler treatment of the ceiling and windows, but has similar portals.

The castle has an extended plan, whose origin reaches back into the middle ages, and with the execution of a rich late Gothic chapel is without artistic interest. Only in the inner court of the castle is seen the beginning od a three story arcade, of which only two bays were erected; in the ground story is rustication with exaggerated swelled Doric colunms, the two upper stories with segmental arches , on Tuscan columns in the second story and in the third on piers, faced by similar half columns, a work of the time about 1 00 and without special refinement. Also the stair tower connected with it and its portal are only medium good.

Halle.

Among the cities of this province that play an independent part is to be particularly mentioned Halle. Already after the 13 th century the city had acquired much importance by its salt works, that it fought an obstinate feud with the archbishops of Magdeburg;and could maintain a strong army in 1435 against archbishop Günther and the electors of Saxony. Its prosperity contanually increased in the course of the 15 th century by the ever extending commerce; but the constantly increasing wealth of Leipzig, favored by the Saxon princes, and yet more the internal dissensions of the patrician and popular parties soon ruined its strong position, so that archbishop Ernest in

league with the democrats overpowered the city in -4/8 and by establishing the strong Moritzburg (1478-1503) could remain p permanently in it. Still more decidedly did archbishop Albert v- Brandenburg (1513-1545) influence the fate of the city. This worldly inclined prince of the church, but enterprising on all sides and recklessly proceeding, who after 1514 possessed the two great archbishoprics of Mainz and of Magdeburg, and in 1518 added the dignity of cardinal, did not delay to transform in a comprehensive manner the internal and external conditions of the city. Without reverence for the old, yielding to his inclination for magnificence end to splendid artistic undertakings, he removed old churches, changed the parish districts, founded new establishments, added imposing buildings and naturalized the style of the Renaissance in Halle, just as he had brought into use on the beautiful well on the Market place at M Mainz (p. 436, Vol. 9). His first important undertaking at Halle is the cathedral church, which with retaining the mediaeval plan after 1520 was transformed into a collegiate church and splendidly equipped. He therewith a new palace between the b buildings of the cathedral and the Klaus gate, the still existing residence palace (1529). Even more powerfully he tore down the two old churches on the Market and after 1529 erected the grand church S. Maria, still entirely in the Gothic style, but with rich Renaissance decorations of the interior. Already earlier had he given to his favorite Hans v. Schönitz several chapels on the Market, in order to build with their stones a series of stately structures. The grand arrangement of the Market place, that scarcely needed to yield to any other in Germany, and over which rose great and still partly mediaeval towers w with the imposing magic of the church S. Maria, is the work of Albert. Even more meritorious was it, that he moved the council to cease the injurious old custom of burial in the city, and to lay out a cemetery outside the gates, whose ground form and artistic treatment alone existed in Germany. Finally Albert, against his own opinion gave an indirect permission for the introduction of the Reformation into the dioceses of Magdeburg and Halberstadt, since in 1539 he granted to the assembly the free exercise of their religion for the payment of his considerable debts.

In the history of the German Renaissance a prominent place

is due to this prince of the church. At the university of Frankfort o-Oder, where he also learned to know Ulrich v. Hutten, he was introduced by humanistic studies to the spirit of the new time. In the religious domain, spell bound by deep rooted prejudices and by his elevated position in the church, he strongly adhered to the traditional; but he gave himself the more recklessly to the culture of the artistic life. Among the contemporary princes of Germany, none promoted the arts in such an impressive way. What was created by his orders by masters like Dürer, Grünewald, H. S. Beham and L. Cranach, is well known. The Pinacothek in Munich, the galleries at Aschaffenburg exhibit a rich number of paintings, that were ordered by him. In the library at Aschaffenburg are seen several missals and prayer books, that were most richly adorned by magnificent miniatures by N. Glockenstein and H. S. Beham. Du"rer twice engraved his portrait on copper; by the most excellent master he caused his seal to be engraved, that belongs to the most artistically valuable of its kind. P. Vischer must make for him the distinguished tomb for the monastery church at Aschaffenburg; he then caused the beautiful relief of the Madonna by J. Vischer to be placed there, and also executed in noble Renaissance forms, but in any case produced by Vischer's foundry the tomb of S. Margaretha in the same church was ordered by him. The c church foundations established by him, namely the cathedral at Halle, he furnished with magnificent tapestries, relequaries, and artistically adorned sacred vessels. The "sanctuaries" of this church must then be engraved on copper by Dürer in his own works. Of the architectural creations of this art-loving prince Halle still possesses an important number. As for that well at Mainz, yet a few years earlier appeared there in full charm of its sportive decoration, so that these works belong to the earliest created in Germany by the new style.

In his zeal for the Catholic faith Albert devoted his attention chiefly to the equipment of the church. The cathedral or the friars' church were nowise built by him, as men have well said, rather he exhibited in the choir a severe early Gothic composition in the noble forms from the beginning of the 14 th century, while the nave appeared to have originated somewhat later. But when Albert founded the collegiate church here, he adorned the building after 1526 by a number of imp-

important works. He knew how to attract artists here, who understood how to treat the style in independent and in part in masterly manner. To this time belongs the elegant dedication tablet of 1.23 in the north aisle, treated in early Renaissance forms. Further the pulpit from 1526, one of the richest works in sculpture of our Renaissance (Fig. 324). Entirely decorated by foliage, playing cupids, rich members and representations in sculpture, all executed in sandstone with great skill, painted and gilded, the work has the expression of the most l luxuriant freshness of life. Above the doorway is an Ecce Homo, on the stair railing are the fathers of the church, and on the upper enclosure are represented the apostles and evangelists. of the same magnificence the doorway of the sacristy is ornamented by fabulous richness, flanked by two columns entirely resolved in sculpture. Likewise the little south portal of the church exhibits the same sportive elegance. Finally belong to the same time the statues of the apostles on the piers of the nave, very important figures in the grandest style of Dürer's art, powerfully expressing the character, the garments in folded style, which then prevailed in Nuremberg. The rich canopies beneath which they stand, are still essentially Gothic and have little consoles that support statuettes of prophets. Here intermingle the forms of the Renaissance, but especially the great consoles of the principal figures are decorated in the most elegant manner by volutes and ornamentsin the new style. From t the work of Albert finally came the semicircular gables that crown the exterior of the church and give it such a singular expression. Rising high above the tolerably steep bank of the Saale, the cathedral looks more like a secular than a church building. The two towers added py Albert at the west side were so poorly built in the haste, that they had to be torn down in 1541. Soon afterwards the architecture-loving prince erected the old residence palace beside the cathedral, that indeed now badly rebuilt and deformed has retained little of its original splendor. Two great arched portals are seen, each with a smaller doorway at the side, in simple Renaissance forms. The borders of the pilasters and arches have inserted shields, that unskilfully even extend over the border on one portal. The wide and irregular palace court must have made an imposing impression. In the ground story still remain parts of the columnar

arcade, which with segmental arches of wide span have axial d distances of 16 ft. and extend along the ground story. The st- rongly swelled columns have plain early Renaissance forms.

On the contrary, entirely mediaeval are the vast ruins of the Moritzburg built by archbishop Ernest, the entirely Gothic weapons on the entrance bearing the date 517. In the church S. Ulrich is a tabernacle beside the altar, constructed in late Gothic branched work, then covered by consoles and little col- umns in the most ornamental early Renaissance, to end again w with naturally interlaced branch work. This is the strangest mixture, which the artistic fermentation of that epoch gave in animated expr ssion. In the same church is a richly carved pul- pit from 1588 with Biblical tales, strongly Barocco in the for- ms. A similar pulpit, no less rich but also strongly Barocco, is in the Moritz church.

But a very important work is the grand decoration shown by church S. Maria in all its parts. The great structure of the nave, a high hall church with the noble internal effect is one of the latest Gothic works.in Germany, erected 1530-1534 by m master N. Hofmann. On the southern gallery is:- "By God's help, N. Hofmann completed this building in 1554". But it is most r remarkable, that the same master has decorated in Renaissance forms the building entirely constructed in Gothic. Namely in the side aisles are galleries on Gothic piers and arranged with ribbed cross vaults, but the entire arch spandrels of sandstone are covered by Renaissance ornaments, foliage and scroll work mixed with figures. The parapetsof the galleries are divided by little candelabra columns in the style of the early Renais- sance, but are filled with Gothic tracery. Likewise the upper gallery in the north side aisle shows the sace forms in wood carvings. There also on the priers of the upper gallery are executed two splendid palm trees. To these are then added , that the entire church in the side aisles beneath the galler- ies are furnished with seats in the best Renaissance, the backs ornamented by pilasters, all rich and varied being free surfa- ces covered by noble foliage. A Doric triglyph frieze with an excellent conventionalized crowning forms the termination. Th- ere is repeatedly read the dates 15.2-1566, and the progress of the work can be followed in detail. To this are added choir stalls of 1575, finally behind the high altar is a very magnif-

magnificent sedilia in carved work of rather luxuriant forms from 1595. On the contrary the early Renaissance pertains to the pulpit, on which the Gothic still predominates in even the details; but the pilasters of the doorway show Renaissance forms.

The secular buildings here are strikingly inferior to the c churches. The city hall is an unimportant structure of the late Gothic time. The loggia of the middle building was built in 1 1558 by N. Hoffman already known to us. The interior of the upper ante hall shows a skilfully membered beam ceiling with coffers, the beams covered in the mediaeval manner; further a stone portal in Renaissance forms, simple and with pilasters and arched gable filled by a shell. Then a beautiful cabinet with inlaid work represented architectural views. More important is the city scales lying beside the city hall, now serving as a school, a stately stone building with very rich portal of good Renaissance time, originating in 1573-1581. In the decoration of the portal, on the shafts of the Doric colunms, arch spandrels, the frieze and ornaments,prevails beautifully drawn foliage, namely on the frieze are acanthus scrolls with playing cupids, the archivolt is even faceted, and finally on the pedestals are lions' heads. A little doorway for persons on foot beside it has side niches with shell vaults. Originally the facade had a richer expression by two bay windows corbelled out for the second story, that are still visible on the illustration in Dreyhaupt. In the interior a massive hall with a horizontal ceiling leads to a beautiful winding stair with fluted newel, then to a wide court, whose right wing is constructed in characteristic half timber work with deeply coved beams and elegant carved consoles.

An isolated example of the early Renaissance is the corner house at the Market and Kleinschmidt st., with high gables at both sides, whose friezes and volutes are effectively animated merely by steps. The building may belong to that group if houses, which Hans of Schönitz caused to be erected on the Market. From the middle time dates the house at the corner of Great and Little Stone sts., with a round corbelled bay window, indeed now half closed, but still showing elegant scroll work on the parapet. The other private buildings here first belong to the final time and are neither prominent in number nor in artistic

importance. An exception is the great show portal at No. 6 Leipzig st. dating from 1600. It has at the sides seats in niches with shell vaults and opens with a great and drily ornamented arch; above are hermes that bear the cornice, in the arch spandrels are the reclining figures of the Sun and Moon; on the cornice are Justice, Temperance and Samson with the lion, betweer being inscription tablets enclosed by garlands and fruits. It is splendilly Barocco with great decorative effect, but which is out of proportion to the tco small facade. The vestibule covered by cross vaults ends at a court enclosed by bold half timber structures. A handsome smaller portal with ornamental membering is seen in Great Moritz st.; the strong and dry Barocco portal with Tuscan columns on high pedestals, with beside it a little rectangular driveway is at No. 7 Great Stone st. How long the earlier Renaissance forms were influential here may be seen on the portal at No. 6 Little Klaus st. of 1658. Sometimeas occur richly carved woodin bay wirdows, that correspond to the later Leipzig bay windows in plan and treatment. Thus on the house at No. 2 Little Schmieden st. is one entirely covered to the top by foliage and festoons of fruits. Similarly at No. 2 Great Marker st., but less rich.

A work of particular grandeur in my opinion, alone existing in Germany, is the old cemetery. If we turn to the right at the eastern side of the city on the new plan, the gently ascending way leads between high walls in a few minutes to this churchyard, that with its noble groups of trees crowns the height and affords a wonderful view over the city with its towers even to the walley of the Saale. A gateway over which is built a domed tower leads into a vast rectangle, which is surrounded by arcades with 94 arches of about 16 ft. span. They are segmental and rest on dividing pilasters, each enclosing a separate family tomb with inscription covering the archivolt, ornamented on all surfaces by pilasters and spandrels by ornamentr of the best Renaissance. Above the entrance portal is the boldly treated portrait bust of the architect, N. Hofmann, But without this monumental evidence one would decide on this architect from the similarity of the forms of the Market church. Indeed even in the same years, when extensive seats of that church were carved, occurred the construction of the cemetery. There are

repeatedly read the dates 1563-1565, frequently the initials of the master besides the initials T. R., and on the east side is once read H. Reuscher. At the south side a number of arches are decorated in a particular style, so that the scrolls of foliage are entwined like vine scrolls in the wonderfully rich play. Otherwise prevails great unity of ornamentation, that it is surprising how on such an extensive work ornamental talent and the gift of invention never fail. That the execution must have been left to different hands is conceivable; much has excellent refinement, only the figures have less worth. But that the city could execute such a work at the same time as the grand works of the Market church is a fine proof of its monumental sense, and indeed also of an especially pure religious life.

Merseburg.

This very ancient seat of a bishop preserves in the powerful castle a grand testimony of the princes, who resider there. Its three wings enclose a wide rectangular court area, whose fourth side borders the side of the cathedral at the south, indeed so that the west facades of the castle and cathedral lie in the same line.

The northwest angle of the castle is enclosed by a court planted with trees, around which are grouped smaller accessory structures. One enters this court from the cathedral place, through a stately portal in bold architecture with bosses and rather Barocco additions (arms of Merseburg supported by lions). By a relatively small passage one passes from thence into the imposing inner court of the castle. Here stands also the old black cage in which were fed the historical ravens of Merseburg.

Before the last gable of the west facade lies a slender and high stair tower, with a similar one before the middle gable of the north facade. The latter is next the castle garden, on whose axis stands a stately colonnade structure of a later time. A planted terrace with magnificent outlook lies before the east facade looking on the charming valley if the Saale, which in combination with the slender towers of the castle and the mediaeval cathedral church with four towers presents an unusually picturesque view from that bank of the river.

The architecture of the exterior as well as that of the internal castle court is substantially determined by the high ga-

gables, (on the north wing at wider and on the east and west wings at lesser intervals), which rise above the continuous main cornice up to the height of the ridge, and are divided in three stories, diminished by volutes and obelisks, ending above with a straight gable.

The principal stories exhibit great rectangular windows divided by stone crosses, or as chiefly in the court are windows terminating with curtain arches in three reversed arcs. This form favored in Saxon countries belongs to the end of the middle ages. In fact the castle was erected mostly in that epoch by bishop Thilo v. Trotha (d. 1514).

Otherwise the external facades are entirely without ornament. The more richly treated is the inner court of the castle. To the mediaeval towers of the cathedral church lying in the southwest and southeast angles is added in the northeast angle an imposing stair tower with bold cornice with consoles and stately roof, rising nearly twice the height of the facade. A handsome portal (enclosed by a Corinthian order; in the attic adorned by volutes being the first oblique window of the stair) 1 leads into the tower, next to which along the east wing extends a terrace structure overrun by luxuriant foliage. In the middle axis of the next gable projects a bay window extended through the two principal stories and the first story of the gable, resting on free Gothic ribs, ending above in an attic with round windows and volutes. In the southeast angle projects from the third principal story a long covered wooden balcony on stone consoles. The partly very large windows of this entire east wing nearly all have segmental tops.

A rich portal marks the middle of the north wing, whose lowest story still betrays mediaeval influence on two other portals. The enclosing Doric columns on stylobates bear on their entablature the statues of S. Lawrence with the gridiron and of the evangelist John, between them being boldly placed as a crowning the bishop's arms supported by lions. All is richly decorated, the upper part of the shafts of the columns being fluted, yet the details are rather bombastic; the whole has very good proportions. In similar taste is the stately bay window of this wing on a richly decorated corbelling, rusticated in the second story with the Doric order, in the third

with Ionic pilasters on vertical consoles. The whole is crowned by an attic with round windows and volute ornaments.

In a similar manner is also adorned the west wing, many stone arms here attracting the eyes.

The south side of the castle court is then occupied by the catedral church with its steep gables and towers, and thus this court forms a whola if grand dimensions and with an unusually picturesque effect. If one conceives with this the former painting (of which many vestiges appear, especially over the windows on the north wing), then this court must formerly have made a magnificent impression.

On the contrary the masonry everywhere exhibits great simplicity. Only on the portals and bay windows is recognized the r rich mode of decoration of the late Renaissance with its metal ornaments. These parts manifestly date from the end of the 16 th or the beginning of the 17 th centuries. As architect is n named S. Hofmann, perhaps a son of the master employed in Halle. The show piece of decoration is in the interior, the magnificent winding stair arranged in a polygonal stairway, like the beautiful stair of Göppingen, with its underside entirely covered by scrolls, masks, arms and all sorts of figures in finely treated reliefs. The stairway ends with an elegant star vault in late Gothic,forms with the inscription:- "Master John v. Kostitz, cathedral prefect". A sedond stair is almost as richly ornamented, its underside being entirely covered by ornaments in the well known character of metal overlays.

To be mentioned is still the original triangular wells. On a bold curb opens arches on three sides, enclosed by Doric columns with broken entablatures richly adorned; three arches supporting very animated seahorses join over it; the common keystone is crowned by Neptune with the trident. Between the seahorses and over the axis of each arch is the arms with a rich enclosure. With Barocco details, the whole has an unusually animated outline and bears the impression of a luxuriant and fanciful epoch. (Illustrated in the Studies of the Architectural Society at the Polytechnicum in Stuttgart).

In the cathedral the pulpit (about 1526) is substantially l late Gothic work, with rich reliefs carved in wood, indicating the appearance of the new style in certain Renaissance elements.

Thuringia.

In the Thuringian province, with the exception of Erfurt, no city commonwealth rose to independence in this epoch. But much is to be said of princely buildings, with which the Saxon dukes and electors adorned their numerous residence cities. Still we find among them no creation of the fisst rank. What is of importance for our consideration may be briefly mentioned.

Of the old castle at Weimar first remains the round tower, indeed with a later addition. With it are connected some older parts, irregular and unimportant with the exception of a rather imposing arched portal, whose splayed jambs are enclosed by ornaments in early Renaissance; (originating about 1530). Likewise the crowning with the arms beside which are arranged dolphins. The vaulted vestibule leads to an entirely plain winding stairs. The gables of this building, with simple arched steps divided by dry bands, belong to the same early time. A model in the library of the grand duke gives a representation of the old building before the fire in 1618. Duke John Ernest begun the rebuilding in 1619, which was then replaced in 1790-1803 by the modern rebuilding in great part. From those times date the Red castle, which with its portals and gables represents the beginning Barocco style, but also a higher artistic worth.

Otherwise the city offers not much of importance for the Renaissance. Most interesting is the house of Cranach on the Market, originally about 1526 and adorned by the arms of the master. It has in the ground story of the irregular facade a system of great arched openings in the character of the sportive early Renaissance, with thin little candelabra columns decorated by luxuriand and broadly drawn foliage and many kinds of figure elements. The oblique jambs of the arched openings exhibit the favorite shell niches with stone seats. The likewise splayed archivolts, the surfaces of the spandrels and the horizontally ending crowning gable, have rich foliage. With t the modern arrangement of shops has occurred a restoration of these parts, which adheres well to the character of the original. The windows of the facade are distributed irregularly and exhibit mediaeval coved mouldings, the upper termination is made by two gables, divided in a tasteless way by plain belts and ending in recurved lines.

The developed Renaissance appears in the simple and dry structure of the city brewery of 15~6. The windows are crowned by heavy gables, but still have Gothic coved mouldings. The portal is terminated by a similar gable resting on fluted Tuscan columns. At the sides are again seen the shell niches. The unusually high stepped gables are profiled by volutes, that with luxuriant foliage end in colossal dolphins at the top, and the crowning is the figure of an armed man. From 1568 dates on the present criminal building,an elegantly wrought double arms in a frame of rolled and cut bands. Several little Renaissance p portals are seen on different houses, for example in Breiten st.

In the city church the noble and great altar painting by Cranach in 1555 has a freely carved top with weapons, figures and horsemen and magnificent foliage, partly in Renaissance and partly belonging to late Gothic naturalism. The whole is entirely painted and gilded, with high artistic worth. Also the epitaph of duke John William from 1576 is a brilliant marble work executed by a master, probably the work of a Netherlander trained in Italy.

Erfurt in the middle ages was one of the greatest cities in Germany, and still possesses in its monuments important evidences of its former power. Its cathedral with the great flight of steps leading up the hill and the just opposite high portico of church S. Severus form the monumental centre, a kind of Acropolis of the city. The citizen class had become powerful by commerce of mere exchange between north and south, as well as by an earlyconnection with the Hansa, also strongly participated in the movement of the Renaissance.

Quite early appeared the new style on certain secular buildings. In Allerheiligen st. is the imposing building of the Saxon university, founded in .,21 according to an inscription and adorned by Renaissance arms in 1542. In the upper story are placed coupled windows enclosed by columns in a very wonderfully awkward early Renaissance, terminated by a bold cornice, a above this being segmental arches filled by shells, with spheres placed on the angles. The same windows, evidently by the same master, are employed in the ground story of the house at No. 6 there, the upper windows on the contrary being simpler with mediaeval mouldings. On the other hand the splendidly carved doorway of the house with its Corinthian columns and

ornamental flat reliefs of beautiful design are a work of the perfected style. At No. 8 in the same street in 1533 and 1537 prevailed exclusively the Gothic. From 1549 then dates a little portal at No. 48 in Michaelis st. with peculiarly treated shell niches.

A stately composition is the gabled house at No. 7 on Fischmarkt, zum rothen Ochsen and from 1562. The portal is enclosed by faceted ashlars and has side niches terminated by volutes instead of the shell vautls usual elsewhere; a form generally recurring in Erfurt. Above the ground story extends a frieze with playing children. The second story is suitably subdivided by fluted Ionic pilasters, the windows have gables with scupttured caps. The third story is more simply treated and without divisions, the windows with mediaeval mouldings. Most original is the gable facing the gable roof (Fig. 325) with its pilasters aod bold window enclosures, and particularly the fanciful groups of figures uniting the steps at the angles.

Similar composition, though in richer execution with stronger use of relief ornament and a decided inclination to the Barocco is shown on the same place by the splendid facade at No. 13 from 1584. Above the ground story extends a picturesquely treated flat relief divided by rich conscles. Fanciful hermes subdivide the principal story, and Corinthian pilasters on bold consoles the third story. Finely ornamented friezes form the terminations of the stories and an elegant cornice with dentils separates the upper story from the gable above. The windows of the second story have rich Barocco entwined caps; all others and also the bay windows on the roof have stepped gables with strongly projecting heads. The outlines of the stepped upper part are then animated by groups of figures. It is one of the most developed facades of our Renaissance, distinguished by excellent proportions. In the interior is a vestibule with beautiful Gothic net vaults, that leads to a stately winding stairs. The newel rests on slender columns, and the underside of the steps is most richly decorated by ornamental reliefs.

Considerably earlier, finer and yet plainer is the house at No. 37 Anger place from 1557. The portal (Fig. 336) displays in attractive form the here usual form of side niches, whose treatment is worthy of consideration. The pilasters enclosing the portal are adorned by handsome scrolls, like the frieze;

The spandrels contain the heads of Christ and of Paul in medallions. The otherwise simple facade obtains some animation by a polygonal bay window projecting in the second story, and a beautiful iron grating fills the transom over the door. En the v vestibule are seen splendidly wrought columns of a later time.

An ornamental work is the tombstone of M. Sachse and his wife placed on the exterior of church S. michael, probably erected by the son after the death of the latter (1553). The figures of the deceased are enclosed by an elegant Renaissance border on fluted Tuscan pilasters. The work is executed in assured mastery. Just in the vicinity at No. 38 Michaelis st. is the imposing house of this family from 1565. A portal with angle niches and enclosed by Ionic half columns, archivolts divided in facated ashlars, two medallion heads in the spandrels, as on the house on Anger place, in the frieze being the saying:- "What God gives is unexpected". Above is a projection in form of a shrine flanked by little Corinthian columns and crowned by a gable, within it being the arms of M. Sachse and E. Langen. Two colossal winged dolphins form a Barocco enclosure at both sides. The angle of the house is treated originally as a strong rusticated column with Tuscan capital. The windows have throughout the mediaeval coved moulding. A little house beside church S. Michaelis possesses a stately portal from 1561, with side niches like the others and a finely membered archivolt, flanked by Corinthian columns. On the frieze is the inscription:- "God speaks it, and so it occurs. I. Milwicz, A. Schwanflogelin". Also the spandrels are finely treated weapons. The windowu of the ground story likewise have Corinthian columns as an enclosure, drily faceted ashlars on the frieze and little gables as a crowning.

The close of this epoch is formed by one of the richest and most elegant houses of this style, the house zum Stockfisch in Johannis st. from 1607. Two stately portals (Fig. 337) in strong Barocco forms and a bay window adorn the tolerably wide facade. The house door exhibits finely carved work, its enclosure at both sides being again the favorite niches. Quite magnificent is the animation of the surfaces by a rustication with ashlars alternately smooth and with finely treated ornamental borders. To the vestibule of the house is a bold portal flanked by Ionic columns.

Something is also found in the churches. In the cathedral is a great wall epitaph from 1576 in the southern side aisle, erected like an altar in a style already very Barocco, therewith the rich polychrome monogram of the master E. G. From the same time is the tomb there marked H. F. Then is also the epitaph at the east end of the same aisle with similar composition and execution. Further belongs here the font from 158,, with figures of the Virtues between fanciful hermes and caryatids, also very richly adorned by metal ornaments. Around the font rises a great fanciful canopy on six Ionic richly decorated columns with gold ornaments on blue ground, a high dome with open ribs above the entablature and crowned by slender pyramids on the angles, at the middle being at top a larger obelisk extended to the vaults, all this richly decorated and painted, recently restored, with a fanciful Barocco effect.

Finer and more ornamental is the pulpit in church S. Severus, an elegant work from 1576.

In Jena are found two complete Renaissance houses with very strong architecture. The so-called Burgkeller is quite near t the city church and is a gabled structure of modest dimensions. Rather odd is the effect of the bulbous termination of the main gable, as well as that of the roof bay window over the shed r roof of the side.

Outside the pr ncipal gate and rather forced into the angle lies a small flight of steps. The architecture of this gateway exhibits the form usual in Jena as in all Thruringia; round arched portal with splayed jambs, in their vertical surfaces being formed niches with shell vaults and round stone seats; the curved soffit in a rich section with rich mouldings, egg moulding, dentils, divided by little consoles (Fig. 336). The window openings show a handsome treatment of details, all with horizontal caps and gables. In fine gradation the wall masses are made lighter, with contenually richer enclosures of the windows. The wide openings of the upper principal story are divided by little slender Ionic columns, and likewise the opening of the roof bay window on the side by a Doric dwarf column.

The second house, a few houses distant in the next alley, exhibits almost an Italian subdivision of the facade. In the lower story are two stately arches enclosed by a stately Tuscan order of pilasters; very remarkably the arched opening is util-

Utilized as the window of a mezzanine story. The frieze of t the principal order bears the inscription:- "Glory to the Highest, etc.". The story above shows a fine architecture with pilasters with twice the number of axes. The windows are enclosed simply. The other stories were alled later. The interior is unimportant.

Besides these houses commonly reappears the portal decorated above; the gable termination of the city hall at Jena with an artistic clock also belongs in the Renaissance period.

The little which Gotha possesses of Renaissance buildings d not exagtly prove an important artistic activity, but meanwhile follows the works of the neighboring places and verves to complete the picture. The city hall is an elongated rectangle with high gable, on the north end toward the Market with a square stair tower at the south end. The facade of 1574 later experienced thorough changes by projecting stucco pilasters. But the portal with its side niches and a crowning above with the arms, at both sides being misshapen dolphins, corresponds to the treatment that we found in Erfurt and Wiemar. Likewise the high gable with its Barocco volutes and its fantastic figure ornament resembles contemporary buildings in Erfurt. The termination is formed by an open arch with the clock, on this being a little figure of a knight as crowning. Already on the upper gallery of the tower is the ornamental wrought iron railing; besides over a modernized portal of the western longer side is a finely executed arms.held by two lions. A plain winding stair leads around an octagonal pier in the tower to the upper story, which contains a great and long ante hall.

A rather simpler portal in the character of the city hall, and likewise with niches and stone seats, is on the postal building on the Market. Frequently are found similar gateways. Somewhat different is the treatment of the portal on the house at the corner of the Little Erfurt alley and the Market from 1563.

Among the cities there rises on the south side of widely visible hills the colossal but rather plain design of castle Freudenstein, substantially belonging to the rebuilding executed in 1646 by Ernest the Pious. By the decree against John Frederic the Mediator (1567), castle Grimmenstein built by him was taken and razed, and it its place was erected that now ex-

existing under the name of Friedenstein. It is a vast rectangle enclosed in front and on both sides by the principal buildings, the court surrounded on four sides by arcades on piers, and opened by a portal at the middle, that left free the view of the exit into the park. From the old Grimmenstein dates only the portal of the chapel beneath the arcade at the left of the entrance, dated 1553. It has the closest relation to the portal of the castle chapel at Torgau, similar foliage in the fresh style of the early Renaissance and like angel figures in the scrolls. The enclosure by Barocco volutes belongs to the rebuilding in the 17 th century.

In the art chamber still preserved in the castle are many valuable works of the German minor arts; ornamental drinking vessels, beakers and goblets, a globe with fine support, astronomical instruments, beautiful watches, glass vessels and cast objects, and before all the little alleged breviary, but actually a princely genealogy of the 16 th century, one of the most precious jewels of the German goldsmith's art, there naturally attributed to B. Cellini, but in truth results from the kind of technics and the artistic forms, the work of a distinguished German master. The cover is made of solid gold adorned with d diamonds , rubies, emeralds and enamel, there being added in relief work on the front side the adoration by the shepherds and the four evangelists, on the back side the resurrection and the four women of the evangelists, on the back the creation of the first man and the fall into sin, The precious little v volume is about 2 inches wide and 2.5 ins. long and came from the possession of the grand duke of Mecklenburg-Schwerin by g gift to Gotha, and was retained for the art cabinet.

Further northward to the edge of the Harz mountains are only unimportant works of the Renaissaoce to be mentioned. In Nordhausen the city hall is an extremely plain structure of 1614, the gable in half timber work without artistic decoration. The windows and great portico, by which the ground story opens toward the Market, exhibit the mediaeval coved profile. Before the middle of the facade lies a tower with a stately wide stair with newel, that opens on the portico. The ante hall in the interior is rectangular and is not large; on a dry middle column, corresponding to half columns in the walls rest the beams of the ceiling. The capitals are almost Romanesque. Even the cor-

H. Hacke. 1609". a little portal of sandstone has the dry forms of the late Renaissance. In the ante hall of the third story, the middle column presents the most striking example of thorough misunderstanding of Renaissance forms at so late a time. In Eisleben there struck me only a brass chandelier, that belongs to the most beautiful of its kind, adorned by vine scrolls, grapes and little figures.

Vastly more tasteful and richer in form is the Renaissance in the southern projections of our province. To the most interesting works of the time first belongs the Heldburg, a show building erected after 1558 by John Frederic the Mediator. The castle rises on a conical basalt rock towering about four hours south from Heldburghausen, that by its picturesque shape and dense forests charms the eyes from afar. The old fortress is a prettw irregular group of buildings, both in consequence of restricting conditions of the site as by the erection at different times. (Fig. 338).

To the terraced and projecting ornamental garden G on the level of the inner court, at A one passes over the drawbridge and through a stately gateway into the prison-like outer court, and from thence and always ascending at one side to the horse bath N, on the other to the well house O.over the draw well extending to the bottom of the valley and cut in the basalt rock, and then through the entraoce B into the inner court C. Likewise from the opposite side an entrance F leads past the former spacious stable G into the court. From which side one then enters the so-called French building on the south side of the court with the richly decorated bay windows D and E, and the round stair tower attracts the eyes. The architraves of the windows of the handsome little portal exhibit too fine and almost lean mouldings. The bolder relief has the bay window (Fig. 339) and the beautiful portal to the stair tower. The original gallery of the latter (the lower series of balusters is of stone, the upper of wood) probably afforded a view over the lower parts down into the valley; the upper projection like a bay window must earlier have served to receive a clock.

Although the popular name for the parts F, G and H is "old heathen buildings", it appears that the oldest parts of the still existing buildings are located in the buildings lying at the main entrance B. For here already the round arched

windows on the exterior indicate a chapel of the early middle ages; but one also finds in the interior (indeed difficult of access and sparingly lighted) evident traces of church mural paintings; (Christ on the cross and mourned by Maria and John). Portals with pointed arches certainly occur on the so-called "heathen building", but also on the commandant's building L. M, although the latter elsewhere shows influences from the Renaissance, namely on the round towers (one of which is over the driveway B). The portion J K, which formerly contained the great kitchen was torn down, and its foundation walls now serve as a terrace, from which a charming view is obtained.

The most interesting and artistically most important point is that French building, that by its severe window architecture with the simply membered gable also gives the exterior of the castle a stately appearance. In fact the forms recall French buildings.

On the ornaments of the bay window, that differ much in value, the following is to be said; the bay window D exhibits besides a beautiful frieze decoration birds,in the Ionic order of the second story are mostly emblems of war, but the bay window E has mostly emblems of hunting, fishing, etc., and also at D strut figures of warriors, at E are mermaids and other female figures play the chief parts on the ornamental surfaces. On one bay window is read the date 1562.

The inner rooms contain little of artistic importance; the doors have dry and tasteless enclosures; in the arch spandrels are some good portrait heads in medallions. The fireplaces still existing are rudely treated in comparison to the exterior; the ceiling cornice is supported by heavy consoles or hermes. Otherwise the rooms are plastered and plain.

A great design is the fortress at Coburg, begun about the end of the 15 th century, in great part still with rich Gothic decorations, in the court being a picturesque open stair in three stories and very well carved in wood. A show piece of the latest Renaissance is the so-called Horn chamber, a hall adorned entirely by paneling and indeed with colored inlaid work. Between Barocco pilasters are seen rich figure representations on the walls. But most beautiful is the ceiling with its strongly moulded beams and coffers, all panels decorated by fine ornaments. This state chamber belongs to the works

executed by John Casimir (after 1596). The same prince also adorned the city by several imposing buildings, and caused to be altered the Ehrenburg erected on the site of the earlier Barefoot monastery in 1612 (modernized after 1816).

Of the buildings of John Casimir I name first the administration building, an unimportant work in general from the beginning of the 17 th century, only distinguished by two handsome bay windows with portraits of princes and frieze with consoles. Similar is the gymnasium founded in 1605 and the arsenal, yet skilful structures of the final epoch and executed in sandstone, still without more refined feeling or higher architectural concepti

In church S. Moritz are to be named some tombs. First are several bronze slabs, among them the very skilfully executed one of John Frederic the Mediator, who died in 1595 in prison at Steier, and his wife Elisabeth, who preceded him by a year, a and as the inscription of the tomb slab states, died in the custody of her lord at Neustadt en Austria. Similar but much ruder is the memorial slab of John Casimir (d. 1633). The great epitaph executed in alabaster and entirely painted, is a high and already very Barocco structure like an altar, and much overloaded.

Anhalt.

The Anhalt provinces belong by the character of the Renaissance works to the group of upper Saxony, although they receive at the same time certain influences from the adjacent domain of lower Saxony. The latter especially consist in certain examples of that artistically treated wooden construction, that we shall find in the Harz regions.

The most valuable remains of our epoch are possessed by Dessau in the western wing of the ducal castle. The building encloses a rectangular court on three sides, but in the east and south wings experienced a characterless modern transformation in the times of the tasteless barrack style. Recently before the middle building was placed a grand stairway in the forms of the Frederick building of Heidelberg. On the contrary the entire western wing is a worthy work of the beginning Renaissance, belonging to the earliest in Germany; then the gable end, that is stepped with heavy early Renaissance arches, contains as arms the double eagle and the inscription:- "Charles V emperor. 1530". The pilasters that subdivide this and the court

side of the upper story, appear to belong to a modern restoration. At the middle of this wing is built in the court the main stair (Fig. 340) in a polygonal tower, to which flights of steps lead at each side, whose landing extends around the stairway as a rectangular balcony. The pilasters of the parapet, v very handsome and crowned by bears holding arms, together with the little baluster columns of the railing belong to the early Renaissance; but the tracery in the separate panels, the portals of the steps as well as the lower entrance leading to the cellar with its interesting Gothic rounds are mediaeval. The effect of this rich and original work is iven enhanced by complete painting or gilding. The Renaissance then appears in certain ornaments of the balustrade, attractive in the rich crownings of the portals. The composition of the stair is the same as at Torgau, but is somewhat earlier and by a master, that in part still belongs to the Gothic. On the main portal of the tower is read, that princes John, George and Joachim together erected the building in 1535. I believed that the date of 1531 was recognized on a little tablet. To this corresponds the historical statement, which says that prince John II with his brothers George and Joachim executed the rebuilding of the castle, whose older parts were built by the brothers Albert and Woldemar in 1341. Probably as so often occurred, the approaching marriage of the prince to Margaret, daughter of John of Brandenburg, widow of duke George of Pomerania, gave occascon for the new building. John was a noble loving architecture, roused his subjects to build and gave them the necessary wood, when he said, "that he preferred to see a man dwell near him, than that the wood should stay in the forest and stags and other wild animals to stay therein". His brother Joachim, who lived till 1531 at the court of duke George of Saxony, adhered to t the Reformation and to the great sorrow of that prince faithful to the old religion, after his brother's death (1551) continued the buildings already commenced. In fact one sees on the same west wing farther inward a rather primitive Renaissance tablet, that contains the name of Joachim and the date 1549.

In the interior of the stairway the newel is adorned at the base by elegant Renaissance ornaments, while the little windows of the stairway exhibit Gothic motives. On the upper landing of the stair is found a portal, whose broken pointed arch

yet belongs to the middle ages, while the enclosing pilasters, panels and especially the wonderful dolphins unsymetrically placed on the frieze betray an unskilful Renaissance. The portal beneath the stair leads to a room, whose beautiful Gothic star vaults rest on a middle column. (Unfortunately now divided by a wall, injuring its effect).

To a later time belongs the two portals finely erected in t the developed Renaissance style, which are placed in the angles of the court, the western leading to a stair with rectangular broken flight, the eastern to the second winding stair placed in the polygonal tower. These are parts of the great extension building, which was undertaken by Joachim Ernest after 1577. It would not be impossible that master Caspar, who went from Brieg to Dessau in 1572 to advise this prince, should be connected in some way with these works. But also P. Niuron from Lugano, whom we learned to know at the castle building in Berlin, it appears was engaged in Dessau in building the castle. Large niches with stone seats enclosed both portals; energetically projecting entablatures with high friezes rest on acanthus consoles; the keystone of the arch is adorned by strongly projecting heads, and the elegant attic added is crowned by a gable containing the princely arms. These are works of a free and perfected mastery, but unfortunately the eastern portal in an unknown way is almost entirely ruined. By the tasteless rebuilding, which ix almost entirely affected just these parts, all is removed that formerly gave this building its rich expression, namely the arched passages and balconies, that were arranged to connect the separate rooms, lending to the court formerly an unusually rich character. Also the magnificent treatment of the interior as stated, has almost entirely disappeared. Noteworthy appears only a great vaulted room in the ground story with bold Barocco decoration in stucco, At the angles the half ribs rest on corbels in the form of odd and squatting devils of burlesque design.

The city contains little notable in the older private buildings. At No. 1 Schloss st. is seen an ornamental portal with side arches and richly membered archivolt after the kind of Dresden portals. Similar ones are still on several houses, for example on Schloss st and at No. 34 Zerber st. Several gabled houses of the beginning Barocco time at Nos. 41 and 42 of the

street last named, and also some half timber buildings, for e example at No. 40, but without importance. A richer wooden house is No. 12 Schloss st. from 1671, yet even this is not of prominent value.

The city hall from 1563 exhibits a simpler plan and plain construction, with a polygonal stair tower on the facade as at Leipzig, and characterized by two plain high gables with pilasters and volutes. At the right of the stair tower is a boldly membered portal with seat niches from 1601.

In Zerbst the Renaissance appears in its earlier sportive form on the buildings of the Bürgerschule. The principal portal next the Market from 1537 shows a fantastic composition without organic elevation, but with very graceful decoration. The enclosing little columns have still the carved candelabra form, and the plant work exhibits the early foliage of the early Renaissance time. Both the arms of the prince and of the city adorn the attic, above being a second addition with the imperial eagle and crown, enclosed by a gable in whose tympanum is an emperor's head. The other portals as well as the windows of the imposing structure show late Gothic forms.

The city hall from 1610-1611 on the long facade toward the Market has retained four stately gables with pilasters and dry volutes, and at the same time a portal with bold Barocco forms. Better are the two high brick gables of the ends in rich Gothic forms from 1481. In the interior is contained the great ante hall of the upper story, to which also here a winding stair 1 leads, on one end being a late Gothic wooden paneling in which is a portal of moderate size from 1611.

In church S. Nicolas is the epitaph of John II (d. 1551),a pretty stonecutter's work in immature early Renaissance forms, originally entirely painted. The font is a bronze work of late Renaissance, rather dull in the cast but expressive in composition, namely the cover being richly adorned by little figures of angels, angels' heads, masks and volutes.

Unimportant is the private architecture; the best is a still Gothic house in the Market from the end of the 15 th century, in bold wood carving with little figures of the apostles and other saints on the wooden consoles. Here as in Dessau one notes on the half timber work the nearness of the Harz mountains with their rich wooden architecture. Therefore the Anhalt group

forms the transition to that of lower Saxony. Two houses on t the Market exhibit wooden construction in simple Renaissance forms. A little stone portal of the usual arrangement withside niches at No. 25 of the Market proves by its date the long continuance of traditional customs. Two magnificent waterspouts with beautiful wrought iron rods at No. 24 evidence the skill of art industry.

Least is the result in Köthen. The castle alluring afar by its tower, but appears closely as a poor plastered structure in three extended wings around a great court. The entrance lies in the western main building, from which the side wings recede at north and south, each furnished with a polygonal stair tower. But all as well as the much injured portals is without material importance. The beautiful groups of trees surrounding the building are best. Besides there only pleased me a s small and pretty half timber house at No. 12 Schloss st.

Extensive, but also artistically of little importance is the castle of Bernberg. Located on a tolerably steep hill sloping to the Saale, when seen from below it makes an imposing and picturesque effect by its great masses, the numerous gables a and towers. The building partly extends back into the middle ages, and was then greatly changed and enlarged in the 16 th and 17 th centuries. When one enters the castle court, then at the right is a projecting building with great rectangular tower, with recessed gables at the beginning of the 16 th century, but this nucleus also dates from the middle ages. On the left lies the old castle chapel with a portal from 1565, that in spite of its late date is still half Gothic with interesting rounds and then decorated by Renaissance forms. The main building extends northward for a considerable distance in two stories with plain windows and crowned by gables, which exhibit the form of the early Renaissance in an artless way and merely in stucco (Fig. 341). At the left projects a side wing furnished in the 17 th century with a flight of steps attached to the main building, and an upper and formerly open loggia on Tuscan columns. This wing ends with a broad structure like a pavilion, that with a gable appears picturesquely in the character of t the principal building. The long facade of the latter is somewhat animated by two bay windows, one on columns and the other

resting on corbels. At about the middle a portal leads to a w winding stair, that however does not project externally. All these parts as well as the chapel belong to the buildings erected about 1567 by prince Joachim Ernest. While the entire structure is built of plain brick covered by stucco, the bay windows are in red sandstone with foliage ornament, figures of Virtues and strongly projecting heads in good, though nowise prominent work.

At the right adjoining the main building is a wooden bridge connecting with the "Eulenspiegel", the original keep of the castle. It is corcular, built of field stones in a primitive way with gables added later. Adjoining this at the right a wall extends to the front entrance and separates the outer court from the inner court of the castle. It bears the date 1 1582, thus belonging with the before mentioned flight of steps and loggia to the parts added under prince Victor Amadeus. The crowning of the wall is arranged like battlements with volutes placed in pairs. This peculiar motive also occurs on the castle at Stettin, and is dound simpler but still in the charcater of the 16 th century on the front part of the wall, that incloses the inner court in a semicircle on the right of the entrance. However little here is on the whole the artistic result, rich is the reward of the wide view over the Saale flowing past far below with the noble groups of trees on its banks, and the misty outlines of the Harz mountains.

In the city only a house at No 15 Market pleased me, which with a stone bay window and a boldly treated portal from 1562 ranged with the existing contemporary parts of the castle. Likewise here are still recognized strong reminiscences of t the middle ages. Intersecting rounds enclose the arches in depressed oval form, and two niches with stone seats form the side piers. It is also a work of slight importance.

Chapter XVI. Lower Saxony.

The province of lower Saxony, only the middle portion of which I take into general consideration, since the coast belonging to it has already been treated above, offers much agreement with the Renaissance in drawing and execution. This concerns those genuinely German provinces, whose central mountain range is the forested Harz mountains.with their northern and western spurs. To the north extended the fertile lowlands interrupted by gentle lines of hills, in which a number of strong cities, already after the early middle ages, flourished in substantial importance. It the west the course of the Weser with its pleasant banks animated by forests and meadows form the limit of our consideration.

On this region, that in a narrower sense we term lower Saxony, the princes' power in the time of the Renaissance nowise appears so leading as in Thuringia and upper Saxony. Only the ducal line of Brunswick makes itself notable by artistic undertakings; its more important works (Celle, Wolfenbüttel, Helmstädt) only first belong to tehe closing epoch of the style. Somewhat more notable is the participation of the princes of the church; the bishop's cities of Halberstadt and Hildesheim present real zeal in the adoption of the Renaissance. More thorough anddecided is that produced by the citizens of the cities; indeed by strong development of the native wooden construction and an animated transformation of it in the sense of the new style does it picture a truly national and popular element of construction for creations of high artistic worth. Unique is now the effect of these cities with their half timber houses remaining in entire rows, whose facades with corbelled stories with rich carvings and the bold mouldings produce such an animated expression. We follow just here the history of this truly German mode of art; we shall see it develop by stages from mediaeval forms to the charming forms of the Renaissance. Brunswick with its grand, powerfully and mostly even severe forms denotes the first step. This style rises to the heights of classical perfection in the buildings of Halberstadt. To luxuriant later bloom in lavishly employed carved portraits Hildesheim finally carries it, not without distinct traces of an influence from stone construction. In the second line are

joined cities like Celle, Wernigerode, Goslar

joined cities like Celle, Wernigerode, Goslar, Stolberg and many others.

Opposed to this characteristic wooden construction, stone architecture is chiefly employed in the buildings of princes, nobles and clergy, and from thence are also many adoptions in citizens' circles, since this material then entered Brunswick besides wood, and in Hanover evey acquired supremacy. But this stone construction almost without exception belongs to the last epoch of development, and exhibits in its luxuriant but dry f forms the predominating influence of the Netherlands and of the northern coast provinces. Excepting that it is well cut stone construction, when favored by the everywhere existing sandstone quarries of the land. Thus our province is sharply separated from the northern group of brick buildings. Already was it stated above (p. 276), that the limit passes between Lüneburg and Celle.

Celle.

Let us commence with the princely buildings, then Celle has the claim to stand at the head of the consderation. The castle usually passes for a late Gothic building erected by duchess Anna at the end of the 15 th century in apparently contemporary Renaissance forms. The actual condition contradicts this assumption, since only the still entirely vaulted Gothic castle chapel (founded in 1485 by duke Henry the Mediator of Brunswick-Lüneberg) belongs to that time, but the existing Renaissance forms originating on the new buildings were begun by Ernest the Confessor (after 1532) and continued after his death (1556) by William the Younger. Indeed the greater part of the building was first erected under George William from 1665 to 1670 by an Italian architect, G. Bolognese.

At the southwes edge of the city rises in a stately mass (Fig. 342) the imposing structure, as an elongated rectangle extending north and south with four wings enclosing a spacious court. The eastern longer side is toward the city as a facade. Formerly the whole was surrounded by a moat, that is now dry and is directly connected with the magnificent park. Before reaching it, one must pass at both angles two small projecting buildings like pavilions, one of which at the right (southern) is preserved. The little one story structure with the two original polygonal bay windows, the windows with the splayed form

and the inserted Renaissance medallions prove, that we here
have to do with a part of the buildings, which were erected
by duke Ernest the Confessor.

The castle itself contains in its eastern wong the oldest
parts. Above an unimportant ground story rise two high stories
with irregularly distributed windows, dominated by a roof sto-
ry with seven bay windows, whose simply treated semicircular
stepped gables, picturesquely animate the expression of the
long facade. The entire architecture is simple and in the arch-
itrave mouldings bears the staap of the early Renaissance. Ne-
arly in the middle of the facade projects a round stair tower
becoming polygonal above and terminating with a semicircular
gable. Behind it rises an again irregular and considerably hi-
gher roof bay window, stepped like the others and with semicir-
cular steps. At both ends this main wing is flanked by great
polygonal towers , the northern one at the right transformed
in the Barocco time and with a conical roof, the southern one
containing the choir of the chapel and still in the original
form, its architecture corresponding to the other parts of
the facade; on the semicircular gables of the domed roof ador-
ned by handsomely wrought medallion portraits of princes. Two
stately arched portals close beside the tower lead into the
interior. In spite of the imitation of earlier Renaissance
forms in their existing shapes, they belong to the parts added
later. Like the enclosure of the windows they are constructed
of sandstone, while all else is simple plastered construction.

The great court of the castle only in the east wing shows tr-
aces of the original architecture, namely on both side portals,
although later changes are also recognized there. A projecting
building, originally constructed as in the second story as an
open stair but now enclosed, extends before it. In the middle
projects a great polygonal stair tower, that also betrays lat-
er changes. The other three wings were erected under George
William in the second half of the 17 th century in simple and
dry Barocco forms. In the same wing is found a double portal,
likewise a plain design, More freely treated only in the west
wing. At the two outer angles of this wing in harmony with the
facade are built two high polygonal pavilions with domed roofs
like towers (Fig. 342).

in the interior, that after 183/ was arranged as the residence of the king of hanover and carefully equipped, the chapel is one of the finest show pieces of our Renaissance. The building with a single aisle with its Gothic cross vaults and polygonal choir still belongs to the middle ages , but the incomparably rich treatment of the decoration was added about 1565 by duke William the Younger, son of Ernest the Confessor. On strong stone corbels above low segmental arches rises the princely gallery with lattice windows, whose roundels are set in golded leads. On the parapet of the gallery is seen the half length figures of the apostles in painted stone reliefs, between them being angels with musical instruments on the pilasters. On the south side is placed the pulpit in ornamental Renaissance forms, with painted reliefs from the story of the Bible, covered by splendid ornamentation in gold and colors. The ornamental canopy with its net vault, crowyed by little round gables adorned by shells, rests on little slender candelabra colunms. At the entrance is the date 1565. On the west side of the chapel are constructed two galleries on round columns, richly ornamented like the other. All consoles on the barapets of the galleries are decorated by notly executed heads of angels, women and men. Finally all prayer seats under the galleries and in the aisle of the chapelreceive divisions b: gold o ornaments on blue ground, whose larger panels are filled by oil paintings from sacred history. The same decoration is shown by the altar, whose principal picture is a great representation of the crucifixion, while on the wings are represented duke William and his wife kneeling in prayer. According to an inscription this work was executed in 1569 by Martin de Vos from Antwerp. The paintings are well preserved in the entire freshness of the colors, and are skilful works of the school of Flanders of that time. No less richly is the organ ornamented and furnished with wings painted inside and outside. To this is finally added on the surfaces, the enclosures of the windows and the winding stair, a painting of gold ornaments on blue g grounds, so that an incomparable general effect in general distinguishes this masterpiece of polychromy. Likewise the vaults with gold stars on sky-blue grounds, and from the elegantly d decorated keystones with their golden crowns and rosettes hang

gilded spheres, tablets and shields, that even enhance the impression of this splendor. On one of these tablets is the date 1570.

In the newer wing of the castle all rooms are adorned by the finest ceilings in masterly treated stucco ornamentation. This is a fabulous richness in the most luxuriant Barocco forms, evidently executed by Italians. All these works indeed merit m more accurate publication.

From the same time dates the splendid internal restoration of the city church, a simple Gothic design with a choir from the duodecagon, but which in the late time if the 17 th century received a tunnel vault and magnificent stucco decoration in the finest Barocco style. The choir by its princely magnificent togbs forms a complete museum. In the choir ending is f first the extremely elegant epitaph of Ernest the Confessor, erected after his death (1546) by his son duke William in 1570. The deceased with his wife Sophia (d. 1541) represented as kneeling in a rather stiff pose before a crucifix, in three niches covered by black marble. Their enclosure is formed by Corinthian columns, that like the remaining construction is executed in white marble. The whole has the finest charm of ornamentation, particularly the masterly acanthus frieze. The crowning at the middle by a gable with God the Father, at both sides by the arms of the deceased. Fine gilding still further enhances the ornamentation, since the work belongs to the most elegant creations of the time. One must indeed assume a Netherlandish artist.

Even more splendid, but also overloaded and later is a second richly gilded marble epitaph, built in the northern angle of the choir. It again contains in three niches between Corinthian columns the kneeling figures of duke Ernest (d. 1614), William (d. 1592) as well as his wife Dorothea (1617) and their son Christian, bishop of Minden. At the angles stand Virtues as caryatids, above are three additions like tabernacles with Biblical reliefs, crowned by the theological Virtues. The remaining epitaphs, namely the very pompous one of black marble on the south side, already belong to the late Barocco style. They are dedicated to dukes Louis, George, and George William. Of precious carved work is the sedilia in the choir; finally the high altar with its paintings and carvings, the organ and

the pulpit, as well as the ornamental font wrought in marble, complete the equipment of the church.

Of city buildings the city hall first merits attention. It is a simple long structure, broken at the middle of the facade by an original arch resting on two stumpy Ionic columns, and that contains the entrance at the left. In the ground story is a corbelled bay window, at the right is a similar one in the upper story, resting on strong corbels and ending in a roof bay window, that with two others picturesquely animate the building. The side facade receives a characteristic treatment by a high gable with pilasters in four orders and adorned by volutes as well as obelisks. It is a strikingly composed and masterly executed work with magnificent effect, dated 1579.

The citizens' private houses here first make us acquainted with the wood construction brought from the neighboring Harz region. A stately number of rich and variously treated examples are represented. One of the earliest and also finest works is twice marked with the date 1532, and is seen in Post st., corner of Rund st. The window sills are still decorated in mediaeval fashion by late Gothic foliage wound about the round. But between are placed all sorts of figures, burlesque genre forms, heads, dolphins and others, partly in decidedly Renaissance motives. Besides in Post st. is a house from 1549 with a flat bay window more simply treated, the entablature purely antique and indeed ornamented by elegant dentils and interlaced bands above a handsomely carved frieze with consoles. The inscription runs:- "This house was built for need and not for pleasure as known to whoever looks at it." To this was added in 1701:- "Neither tempted nor Christian".

Most houses fall in the 17 th century. Thus a little house from 1617 in Rund st. with pretty bay window ending in a gable, that is a model of ornamental treatment. The ornamentation throughout is in the flat Barocco style. In the same street and on the other side is a specially elegant little house of the same time, in the classical taste with dentils and egg moulding, consoles and pearl bead. In the middle is a roof bay window and a similar one with equally fine effect (from 1640), covered by numerous proverbs, as seen in the street behind the brewhouse. Again treated otherwise a very energetically decorated

are two houses opposite the city hall, one from 1617. Finally a handsome one with frieze with consoles, adorned by sayings and flat ornaments, as on the Steckbahn.

Castle Buidings.

First are to be arranged here some neighboring castles. One of the earliest, as it appears, is the castle at Gifhorn, which the third son of Henry the Mediator an brother of Ernest the Confessor, duke Franz had built after 1525. After he had compromised Gifhorn with the court in 1539, he returned to the castle where he died in 1549 and was interred in the chapel. The irregularly arranged structure, that I did not myself visit, seems pretty simple, the forms being still strongly mixed with late Gothic elements. The chapel is allied to that in the castle at Celle.

Then the castle Wolfsburg is located between Fallersleben a and Vorsfelde, somewhat later in date than the former, also more simply treated, and to be attributed to the last quarter of the 16 th century. Surrounded by a noble park and enclosed by a moat, the building is imposing by its magnitude. It consists of four wings of unequal height (two of equal height and the others somewhat lower), that enclose a rectangular court. On the main facade is a stately portal in late forms flanked by two figures of warriors, over them being the arms. The low windows are mostly in pairs; the roofs animated by gables with Barocco profiles.

The court is picturesque with three stair towers in the corners, that rise high above the roof; two of them are rectangular and the third polygonal. The latter with the adjacent portion of the structure is older than the rest, since beside this tower appears a projection with late Gothic windows, while in the rest occur only Renaissance forms, indeed in plain treatment. Magnificent is the effect of the very old ivy, that grows over nearly all internal and external walls of the castle.

Unusually richly treated in the late epoch of the Renaissance is the castle architecture in the middle course of the Weser. The nobles competed with the princes in the erection of stately residences, that are mostly represented as water castles on l level ground, surrounded by deep moats. Perhaps no province in Germany can show such a number of generally well preserved Re-

Renaissance castles as this charming river valley. The buildings are all regularly arranged, either with four wings enclosing a rectangular court, or are horseshoe shaped and contain a similar court. Stair towers with winding stairs rise with t their domical roofs in the angles of the court; bay windows are frequently erected and with the numerous roof gables lend these buildings a picturesque expression. The forms everywhere are already those of the late time, with strongly Barocco curves, with many sorts of sportive geometrical ornaments, such as that time loved. But all that is treated with certainty, e executed with a skill of the chisel in the beautiful sandstone of the country, so that is recognized the quietly developing activity of an important provincial school.

I commence with the show piece of this group, the grand Hämelschenburg about 4 5/8 miles south of Hameln, located on a gently sloping and beautifully forested mountain spur. The stately building is e tirely executed in sandstone, and was erected from 1588-1612 by George v. Klencke, whose family has continued till today in possession of the well preserved residence. The castle is grouped (Fig. 343) in horseshoe form, partly still surrounded by the old castle moat, around a court 137 ft. long and 108 ft. wide. The entrance lies at the east and open side of the court, where is a fixed stone bridge, closed in f front by a magnificent portal and leading across the moat. A pond extending at the right in combination with rich groups of trees gives to the whole an elevated and picturesque effect. At the open side a massive retaining wall with buttresses encloses the court. Left from the bridge the raised terrace is u utilized for a flower terrace. Having passed the bridge, there extends opposite the one entering the long wing at west with three high gables, from which the north and south wings project at right angles, being two shorter wings. In the angles are p placed two polygonal stair towers, both distinguished by rich portals, the southern being larger and more stately. The northern wing is the older, this architecture more refined and elegant, the heights of the stories more imposing, the proportions therefore more slender and pleasing. Characteristic is particularly the architecture of the windows, that are coupled throught, enclosed by little projecting columns, slender Ionic in

the high ground story, in the upper and roof baw windows being shorter Corinthian. This is the treatment prevailing on most contemporary buildings in Hanover (see below), and probably from thence was called a master for these parts.

The remaining parts of the castle betray a different treatment, lower proportions, dryer forms, but unusually excellent execution. All is enclosed by energetic pilasters; these as w well as the entire masonrn to the apexes of the numerous high gables and roof bay windows is adorned by wide horizontal bands, which exhibit the favorite star pattern and other ornaments of the late time in splendig execution. Thereby the architecture acquires the character of a heavy and almost fortress-like dryness, which is expressed particularly on the external wall of the west wing and yet more on the southern, that rises from a massive retaining wall. This mode of treatment, that we found in entirely allied fashion in Breslau, Danzig, Lübeck and Bremen, forms a common tendency in the late Renaissance of northern Germany. To this are added numerous similarly treated portals, manifold bay windows on external and internal facades, but which everywhere belong only to the high ground story, thereby assuring its predominating importance. The many high roof gables, the crowning chimney caps, all this decorated by bold Barocco forms, then the original waterspouts complete the picturesque expression of the great structure.

A special arrangement is still to be considered, that has n not merely an attractive artistic effect, but is also a valuable contribution to the history of civilization of these days. At the left in the southwest angle of the court beside the stair tower, and at the same time in connection with the entrances to the kitchen and the cellar of the castle is placed the so-called pilgrim's porch; an open and richly ornamented portico, where pilgrims and the poor received food and drink at all times from a supply opening directly from the kitchen. Beneath the opening extends a stone slab like a table on corbels, and benches for resting are arranged at the side walls. Even now by the master of the castle are practised these old customs.

The interior of the building has experienced many alterations in distribution and equipment; only a number of chambers in the same rich Barocco style belong to the time of the original erecti

A similar plan, though smaller in dimensions and less splendidly executed is castle Schwöbber, begun in 1574 by Hilmar v. Münchhausen. Likewise here is a horseshoe plan with two polygonal towers in the angles. Oldest is the western wing, adjoined then by the south wing completed in 1588, while the northern was first erected in 1602. Also here the high gables, and bay windows built on corbels, the numerous roof bay windows in form allied to the works on the latest wing of Hämelschenburg. The former water moat partly remains and on the north side extends to a pond, that in combination with the magnificent old lindens, from which the numerous gables appear, enhance the picturesque charm of the whole. Also here are found in the interior numerous skilfully constructed fireplaces.

Further is to be mentioned likewise built as a water castle, the little castle of Hülsede near Lauenau, that however is yet older in its principal parts, since it was built in 1529-1548. While these portions still exhibit mediaeval forms, the stair tower pladed in the southeast corner as well as the rich adjoining open gallery were added in 1589 by Hermann v. Mengerssson in developed Renaissance forms. The castle differs from those mentioned above, in that it has four wings grouped about an enclosed court. In the interior here are also preserved several old fireplaces.

On the Weser is yet to be mentioned castle Hehlen. More important and generally known by recently published drawings is castle Bevern, located an hour from Holzminden in a beautifully shaded forest valley. It was erected by Statius v. Münchhausen after 1603 in nine years with great expenditure, and is to be termed one of the most developed works of this late time. Surrounded by a deep moat, all four wings are grouped around a nearly square court of 90 by 96 ft. In the angle at left of the entrancerises a polygonal stair tower, that corresponds to a second one in the diagonally opposite corner. The internal distribution (Fig. 344) substantially altered by the transformation to a house of correction; yet the chapel still exhibits the form of a simple rectangle naturalized in the castles of evangelical princes after Torgau and Dresden. The architecture has a relation to that of Hämelschenburg, particularly in the decoration of the numerous portals and the curved Barocco gab-

gables of the roof and the roof bay windows. Just as little as these works can lay claim to purity, so important is their effect by picturesque composition, the richness and elegance of execution.

Buildings of Princes.

Important works of the Renaissance by the duke of Brunswick=Wolfenbüttel are now to be described. The wild Henry, sworn enemy of the Reformation, was indeed no man of peaceful endeavors, of the promotion of art and science. But when he died at a great age in 1568, at last finally gone over to Lutheranism, his son succeeded him, the excellent, peaceful and learned duke Julius, one of the best princes of the time, brought up in the school of Leyden like duke Christopher of Wurtemberg. In every way toiling to promote the well-being of his country, increase commerce and industry, he brought foreign mechanics into the province, endowed them with special privileges, improved the roads, made the rivers navigable, and was such a good economist, that when he died (2589), he left four millions in the state treasury. He promoted knowledge by founding the university of Helmstädt in 1576. His son Henry Julius (1589-1613) trod in the steps of his father, whom he even surpassed in learned culture. Already in the 12 th year of his life he became rector of the university, where he amazed his contemporaries by fluently speaking Latin. He introduced Roman law into the province, zealousl: cherished the sciences, devoted special favor to the development of the drama, since he is known to have written a number of tragedies and comedies himself. Loving magnificence and architecture, he also turned his care to the formative arts, and indeed he even made the drawings for several castles erected by him.

Under his reign (1593-1612) originated the greatest building, that formerly received the university in Helmstädt and is now still called the Juleum. As architect in the documents in the archives of the province at Wolfenbüttel is named P. Franke, who had already acted as architect under duke Julius, and later began the imposing church S. Maria at Wolfenbüttel and mostly completed according to his plans. He died in 1615 at the age of 77 years as ducal director of architecture. That he belonged to the most eminent masters of our Renaissance will be shown

by the consideration of his two great creations.

The Juleum is a great structure, about 130 ft.long by 40 ft. deep, by the important proportions, enormous height of the stories, the rich magnificence of the construction and a yet moderate Barocco Renaissance style with an imposing effect. Very lofty gables adorned by colonnades and statues decorate the building on all sides next the streets (Fig. 345), at both ends as well as on the inner court side. At the latter in a striking way the middle gable is in great part concealed by the c contemporary projecting polygonal stair tower. To the unusually high ground story corresponds a no less important upper story, both lighted by colossal windows with stone bars, below in four divisions, above in three. The treatment of these windows, below with inserted circles and above with other capricious forms allows a dark reminiscence of the Gothic treatment of windows to be recognized, On the contrary the composition of the portal and the rich membering of the surfaces in the eight high gables of the building is in a fully developed Renaissance, nearly corresponding to the style of the Frederic building at Heidelberg. On the steps of the gable stand bold and animated figures of warriors, that finely animate the outlines with their halberts. On the apex of each gable is seen a statue of a Virtue. All architectural members and ornaments, cornices, angles and enclosures are executed in sandstone, but the surfaces are plastered.

in the lower story, four fifths of which forms a single great hall, the Aula, there opens at the right beside the tower an extremely rich portal composed like a triumphal arch, enclosed by four Ionic columns and crowned by a high attic adorned by statues, and reliefs. A small but no less elegant portal leads into the stairway. The tower has an effective crowning by a gallery resting on great corbels. Above rises the recessed domical roof, and a slender spire over a lantern forms the terminati

In the interior the great hall is divided at the middle by arches on three strong piers, very originally treated in their dry rustication with rosettes and faceted ashlars. The piers stand on great lions' claws on strongly handled stylobates. Two colossal windows at the western end, two on the south and four on the northern longer side give the room abundant light. At the east end a doorway leads into a smaller side room. The keystones of the depressed oval arches on which rests the beam

ceiling in mediaeval fashion is decorated in a masterly way by suspended knobs with little heads, fruits and other ornaments. At the western side of the horizontal on a platform raised three steps stands the reading desk, indeed no longer in its original form. The dimensions of the hall are about 90 ft. long by 40 ft. wide and 24 ft. high.

The winding stair placed outside leads into the great library hall in the upper story, that is about 120 ft. long and occupies the entire width and length of the building. Its internal arrangement retains nothing of the earlier design.

Two independent wings projecting at rimht angles and at equal distances from the main building enclose the court extending to the south. They are both plain, the upper story only built of half himber work, each with a polygona stair tower, the eastern with a Barocco portal guarded by a griffin and a lion, restored in 1695. About the same time (1697) was a restoration made on the portal of the main building. The eastern wing has its entrance from the street by a boldly treated main portal enclosed by hermes bearing cushions on their headsinstead of capitals. The entire arrangement is a conception of high worth, the details on the principal building being executed with full mastery, fine and sharp and brought to an excellent effect.

From the same master is a second great building, the chuuch S. Maria in Wolfenbüttel, prepared for in 1604 under duke Julius and begun after 1608, then continued under his son and successor Frederic Ulrich after 1613. In 1615 died P. Francke, "director of architecture for three dukes in Brunswick, thus building this church from his own design". In 1613 was the choir completed, in 1616 the sacristy was erected, and unt 1 1623 men worked on the north side. At the same time was built the great organ and in 1621 was established the pulpit, a work of the sculptor G. Fritsch from Quedlinburg. The high altar was completed in 1623 by the sculptor B. Diedrich from Freiberg. During the disturbances of the thirty years' war the building suffered an interruption, so that under duke August the Younger from 1656-1660 the last gable or the south side was erected. The present spire of the tower is an ugly work of detestable proportions and forms, dating from 1750.

The building is a complete compromise between the middle ages

and the Renaissance; Gothic in plan, elevation and construction, in the arrangement of piers, vaults and windows, while the artistic treatment of the details with the entire ornamentation belongs to the new style. Indeed the same occurs in the luxuriant and already strongly Barocco transformation of the final epoch. The form of plan shows a three aisled hall church of wide plan, the middle aisle 36 ft. wide being separated by 6 octagonal piers from the 22 ft. wide side aisles, at the east being a transverse aisle 100 ft. long, then a short closed choir from the octagon, at the west end a square tower erected in the middle aisle, the entire length being 215 ft. in the clear.

Most striking is the effect of the exterior. The strange mixed style here attains a magnificence in execution, an energy in treatment, which impresses on the work the stamp of mastery. On the high roof of the middle aisle abut at right angles the five cross roofs of each side aisle and the higher and wider r roofs of the cross aisles, all this with its high and richly decorated gables, which rise above the bold continuous main cornice, crowning the building by a magnificent effect. The gay fantasy of these gables, their rich animation by Ionic and Corinthian colonnades with entablatures and enclosed niches, the fanciful outlines with their fantastic curved horns and volutes, the complete animation of the surfaces by festoons of fruits, wreaths of flowers, masks and other figure ornaments, are unsurpassed in their Barocco splendor. Powerful is also the architecture of the lower parts. The wall surfaces are enclosed at the angles by dry ashlars, which are entirely covered by an ornamental play of lines, dragons and other animal figures.

In the same manner were treated the enclosures of the windows. Otherwise the windows show Gothic construction, are divided by two mullions and extend to the considerable height of about 40 ft. up close to the roof cornice, where they terminate in pointed arches. But most notable is the treatment of the tracery. (Fig. 346). From the Corinthian capitals of the mullions springs in a free movement, composed of branches of leaves after the Renaisance mode, and with much figure ornamentation in odd caprices, a travesty of Gothic tracery by genius. On the transverse aisle are shorter and narrower windows beside and above each other. Likewise the buttresses are taken from Gothic, but in the

purpose and also making them antique, the artist has transformed them into heavy piers diminished upward, that very inorganically with the dry cornice bear statues of the apostles and appear as capriciously leaning against the building. They are joined to it only by heavy plinth mouldings and a band at half their height, animated by angels' heads, fruits, flowers and leaves.

Both portals on the north and south sides are rusticated, finished with seat niches at the sides and enclosed by Ionic columns without flutes, that bear the entablature as well as the gable. In the highest magnificence is developed the main portal on the west facade (Fig. 347), as a triumphal arch flanked by groups of triple Corinthian columns, at both sides being niches with statues. Above the middle arch rises a high attic like a Gothic tracery gable half concealing the window behind ita The composition of the whole, though rather loose, is energetic and not without charm; the forms of the details, especially of the compressed volutes already indicate the pretty late time of the 17 th century. How late here it was still in building is shown by the date 1657-58 on the gables of the south side. Instead of the existing ugly tower I give from an old drawing the original project of the architect, that exhibits to us one of the most elegant tower compositions of the Renaissance time.

In the interior appears a hall structure with clear width and beautiful proportions, abundantly lighted by the high windows. But here also Gothic construction is translated into Renaissance forms. Especially is this true of the octagonal piers. They are set on high plinths and have two bands containing angels' heads and flowers. In an original way (Fig. 348) at the top the transition to the square is made by projecting consoles and into the broad cross arches of the vaults. The extremely high cornice t that they form here, receives in greater diversity rich ornaments of foliage in the style of the beginning Barocco, by bent shields in the well known leather and metal style, by fruits, angels' heads and additions of other figure work in grotesque overloading. Also is shown in our illustration, the vault ribs are bordered by antique egg mouldings and have at the middle a projecting pearl bead. On the walls of the side aisles great c corbels with similarly rich treatment correspond to the piers. In the tower vestibule is seen a Gothic net vault with richly

treated pendant keystones in similar forms. Still it is to be noted, that the right transept is separated from the main interior as a princely sepulchre, and the left is a sacristy. The effect of the interior is somewhat injured by the modern whitewash, that covers the parts. Also the wood carvings, that were originally painted, are covered by oil colors. Injurious is further the effect of the two galleries in the northern side aisle above each other. On the contrary the galleries in the southern aisle with painted parapet on Corinthian columns of wood belong to the original arrangement.

The high altar is a stately work, indeed already quite Barocco and made too picturesque. Yet as a noteworthy result of mediaeval customs is the thorough use of wood carving to be designated. In the predella is the last supper, at the sides are Christ in Gethsemane and show to the people by Pilate, above being the descent from the cross and finally a great crucifix, the latter of noble form with moderate expression, even if rather too elongated. At the sides of the altar above the two open passages a are two conventional angels with the implements of the Passion. From the earlier time dates the font, a striking brass casting, according to the inscription cast in 1571 at the order of duke Julius by C. Menten the Elder, the beautiful general form still moulded in the Gothic style, finely membered and covered by figure ornament and reliefs. The splendid iron grille with beautifully ornamented inserted brass panels and angels holding arms is from 1584. A masterly iron grille with gilded rosettes and freely treated flowers is also found on the steps of the sepulchre of the princes. Rich and splendid is the organ, carved in the strong Barocco style. Likewise the organ gallery, that rests on arches with carved voussoirs.

In contrast to the rich magnificence of this church, it is s striging how unimportant and poor the ducal castel is built. O Only is to be noted the stately tower from 1643 with pretty gables on it and fine oron railings on the gallery. Just beside beside it is the arsenal, now a barrack, from 1619, a stately structure 220 ft. long by 70 ft. deep, with richly ornamented gables and a skilfully treated portal in the style of church S. Maria.

A good portal of the same late time is then also on the old

dispensary near the Market.

The Cities.

Among the cities of this province, Brunswick takes the first place in importance and power. Originating from a prince's seat of the early middle ages, already raised by Henry the Lion to an imposing position, the city elevated itself by the activity and foresight of its citizens to a commowealth of independent strength. In real commercial traffic on all sides, it won increasing prosperity by joining the Hansa and attained the honorable place o a chief city of the league. In its repeated contests with the prince of the country for entire independence, in the early accession of the Reformation, in its manly adhesion to the Smalkald league, it manifested its sound sense. As evidence of a constantly increasing enduring prosperity for centuries, it exhibits a number of prominent monuments from the epochs of the middle ages, great church buildings of the Romanesque and Gothic periods, and one of the most beautiful city halls of the middle ages. Already in the 15 th century the monumental s splendor and grandeur of the city strikes a connoisseur like A Aeneas Sylvius. In untroubled freshness it also now takes its part in the development of the Renaissance, and produces a series of secular works in the style, that extend closely to the beginning of the thirty years' war, which for a long time would ruin the prosperity of the city.

However we cannot here speak of a particularly early acceptance of the new style. Its forms slip in but slowly and almost unnoticed, and only late does it come to important creations. This is properly connected with this, that almost exclusively wood construction here dominates secular architecture, whereby mediaeval tradition was so long in force. One can follow the s steps of the development of the forms; as in the 16 th century the Gothic treatment is undisturbed, and then certain motives of the Renaissance slip in, until finally being favored by the tendency of the new style, stone construction is mixed with it, first in combination with wood construction at the portals or on the ground and first stories takes its place, but is finally expressed on some entire facades.

To exhibit this process in detail, we commence with the consideration of the earlier buildings still treated entirely in

the mediaeval sense. These still exhibit throughout a strong adrerence to the decoration of the elements of structural framework. The sills and filling blocks have bold coves and chamfers, whereby the horizontal lines of the stories projecting beyond each other are effectively accented. Extremely animated is the decoration by rectangularly interrupted lines, that may be termed frets. But with these alternates another ornament taking i its motive from the plank kingdom, consisting of a series of l leaves wound around a horizontal round, and showing the characteristic forms of the well known late Gothic foliage. No less richly are treated the beam ends, that like corbels support the projecting stories. They receive not merely boldly hollowed mouldings, but sometimes have representations of figures on high relief, apostles and other saints as well as genre objects and grotesques.

As for what concerns the general composition of the facade, there but seldom occurs in Brunswick the narrow and lofty gabled facades, for example that almost exclusively prevail in cities like Lübeck, Bremen, and Danzig. The houses have the longer side toward the street, but obtain by one or more bay windows with their gables a no less rich and picturesque effect. On the other hand the bay window is entirely wanting on these facades.

Extremely great is the number of the buildings of the first epoch with the characteristics above. They are most,y dated in the last decades of the 15 th and the first of the 16 th centuries. One of the earliest of these houses is the little one at No. 10 Post st. from 1467. From 1469 dates a similar one at No. 17 Sudklint, with pretty figures of saints above on the ends of the beams. Another at No. 3 Altstadt Market bears the date of 1470. From the same year is one of the richest houses at No. 13 Scharrn st,, most lavishly ornamented by figures of saints as well as fanciful and genre sculptures. In the round faced sills with twisted rope forms, a very properly occurring shape, must be recognized a motive influenced by the Romanesque time. An entire group of similar houses is seen on the Kohl Market; No. 11 being a stately example from 1491. One somewhat more richly decorated is at No. 20 Schuh st.; another with very richly carved head bands being at No. 13 Kleine Burg. Also No. 15 is an elongated and boldly treated facade from 1488. An excellently carved Gothic one is at No. 13 Wenden st., and also no. 1 there

is frog 1529 and No. 6° from 1533. Fret ornament is found there at No. 2 from 1491, connected with richly profiled beam ends. (The stone portal is from the end of the 16 th century). The same ornament is there on No. 6 on a stately house from 1512, the Madonna and other saints being carved on the head bands. The boldly treated stone portal is again a later addition. In the interior is the old arrangement of the very high vestibule of the house with its beam ceiling and wooden stair are notable.

Rich and hardsome is seen the Gothic foliage frieze on a small house at No. 12 Hagenbrücke, but the same ornament also extends on the parapet wall below the windows of the second story. A b beautiful example of the same frieze is on the third story at No. 9 Schützen st., and on the other hand in the second story is a rich figure frieze containing all sorts of genre figures, comical figures and fabulous animals. At No. 2 in the same st., a stately house from 1490 exhibits the fret motive with strongly undercut and coved beam ends. Likewise here is a drw stone portal of the late Renaissance, richly enclosed by caryatids a and atlantes, but of moderate execution.

Still entirely mediaeval is the colossal corner house from 1524 at No. 1 Wool Market, dry in forms, almost roughly carved. With little detail, but with strongly coved sill and an imposing effect. No less powerful is the great house at No. 14 behind t the old weigh house from 1526, with the fret motive and richly carved head bands, picturesquely animated by two stately roof bays. The old weigh house was erected in 1534 and is a building of colossal plan, still entirely mediaeval with Gothic foliage friezes, dragons and other figures on the beam ends and sills, recently finely restored (Fig. 349). To the earliest buildings of this group belongs another colossal house at the corner of Knockenhauer and Petersilien sts. from 1489; unusually rich and dry in treatment, with figures of all sorts on the ends of the beams and the fret motive on the sills. Rich figure frieze, combining earnest and droll figures is the house at No. 38 Gördelinger st., where in the surfaces of the sills are carved little figures of animals, on the ends of beams occurring humorous and parodies from the animal world. A magnificent example of the b beautifully treated Gothic foliage frieze is at No. 22 Südklint from 1524. Also No. 1 there is a great house with the fret motive from 1482. No. 11 in the same st. is a wide facade with roof

bays, the sills more deeply coved and the edges decorated by t twisted rope forms. Similarly are treated the head bands, all windows have curtain arches and intersecting Gothic rounds.

The renaissance brings into this treatment at first only some enrichment of the ornamentation. One of the earliest examples of the occurrence of the new forms are the striking fragments of the destroned councillors' kitchen building of 1,38, which are seen in the collection of antiquities of the new city hall. Candelabras and other ornaments, also figures in the Renaissance style are still combined with all sorts of mediaeval jests, obscenities, etc. Yet somewhat earlier (1537) is the little house at No. 5 Papenstieg, quite plainly treated but interesting, since there on the window parapets a characteristic motive of the new style, the shell or fan decoration in broad development, e even if it still appears in a rather stiff and hard treatment. Yet somewhat earlier (1536) is the same ornament on a little h house at No. 14 Wenden st. From the same year dates the stately house at No. 9 Lange st., that is very richly carved and still exhibits very strong echos of the middle ages, for example in the curtain arches of the windows. But the fan ornament, the l little candelabra columns on the portal and the dolphins belong to the Renaissance. In the interior the well preserved vestibule is noteworthy. The same favorite fan motive is more richly treated and effectively connected with deeply coved and chamfered sills and is seen at No. 9 Sack. No. 5 is then the show piece of this decoration, that extends in overloading richness on all surfaces, below the windows, on the head bands and cross timbers, sills, architraves of the windows and all jambs. The elements of the Renaissance in dolphins, candelabras, cupids, deities and heroes of antiquity are still unembarrassed by all sorts of mediaeval things mixed with genre scenes, jokes and lewdness. It is a true carnival of the imagination. (I believed that the date of 1536 could be read).

About this time appeared a new motive for the decoration of the sills; a covering of branches that almost look like bands and extend like a frieze. Thus it shows on a house at No. 19 W Wenden st. from 1545, where at the same time the window jambs are adorned by scrolls. On the old weigh house (Fig. 349) this motive occurs on the upper story. Similar but simpler are the little houses at No. 34 and 35 Werder. The same motive is at

No. 2 Burg place from 1573, also on No. 2 Papenstieg from 1581, finally in particularly beautiful treatment on No. 8 Wilhelm p place from 1590, with the inscription:- "What human reason deems impossible, that has God done in his might".

About this time wooden construction experienced its last change. The stone construction of the developed Renaissance began to influence it so strongly, that its forms were thencefobth simply imitated in wood. Until then the members were treated by planing and indenting, coving and undercutting in the correct sense of wood construction. This mode of treatment now vanished and gave place to the imitation of antique architectural members. The beam ends were preferably represented as consoles with elegant curved outlines, the sills were handled in the sense of the antique with dentils, egg mouldings and pearl beads, the whole indeed being no longer in the sense of decoration from t the construction in the mediaeval principle, but in free ornamentation, that sought to replace the want of structural requirements by the charm of a noble world of forms. To this was frequently added a further surface decoration, that likewise took its motive from the obnamentation of the stone construction of the late Renaissance.

The most luxuriant flourishing of this last development, we shall find in Hildesheim. However Brunswick possesses some characteristic examples. Thus at No. 4/ Hohlweg is a house from 1608 richly adorned by flat ornament, even the undersides of the sills being covered by metal decoration, the jambs also decorated by linear and figure ornament. In an allied manner is t treated the house from 1623 at No. 11 Küchen st. At No. 21 Südklint is a beautiful example of this later mode of treatment that imitated arches on the jambs and handsome scrollwork on t the window parapets. Similar is the little house from 1630 on the Bäckerklint. One of the latest from 1642 is the great house at No. 34 Schützen st., decorated on all surfaces by handsome scrolls that end in masks.

But the pure wooden construction everywhere strikingly decreases in this time, dividing prominence with stone construction, indeed so that the ground story with its portals and mostly the second story also falls to the latter, while the upper stories retain wooden construction. Such magnificent stone portals have

already been frequently mentioned. Other examples of the mixed style have often been preserved. One of the finest is the great corner house at No. 20 Hagenmarkt, the ground and second stories constructed of stone with a stately Barocco portal, that has s seats in niches at the sides and enclosing hermes, the windows still with mediaeval architraves but at the same time adorned by pearl beads, the upper story built of rich wooden construction. A stately example of the same kind from 1591 at No. 15 Südklint, both stories again being of stone with two arched portals, one with faceted ashlar enclosure with pearl bead and heart leaves, the other being the rich form with niches at the sides, hermes and masks with the inscription:-"In vain without God"., appears on an elegant portal from 1584 at No. 43 Gördlinger st., where is also a second more simply treated portal for the driveway; probably by the same master.

One of the greatest show pieces is the great house at No. 4 Bäckerklint, again with the two lower stories of stone with a luxuriant Barocco portal, with masks, hermes and scrolled volutes, unskilful Victories in the spandrels, the upper part terminated wonderfully by a springing lion. It is an artless composition, overloaded and obscure. The upper story of wood luxuriantly decorated, scrolls on the sills and window parapets ending in Barocco masks. A dry work of the same time is at No. 2 K Kohlmarkt, portal and windows enclosed py rusticated ashlars, that alternately shou star ornaments. Also a little house at the northeast corner of Burg place belongs here, whose windows are enclosed by egg mouldings.

Here is finally a group of houses that entirely reject wooden construction and exclusively adopt stone construction. The most beautiful among them is the former gymnasium on Bank place from 1592 (Fig. 350). A stately ashlar structure with luxuriant Barocco portal, adorned by the seats and figures of Virtues, reliefs, masks, festoons of flowers and fruits. The two upper stories have coupled windows that with mediaeval architrave mouldings are enclosed by egg mouldings. This form of window occurs in Brunswick in frequent repetition. But what gives to this facade its special charm are the handsome niches between the windows, that are filled by much conventionalized figures of the Virtues. The surfaces shown by the rough masonry of split stone

were doubtless originally plastered and painted.

Stately is also the stone house at No. 5 Martinikirche, more simply treated on the whole, but with one of the most luxuriant Barocco portals enclosed by four hermes and caryatids, again c crowned by an erect lion, the forepart of his body projecting through an opening in the cartouche, as on No. 4 Bäckerklint. At the sides are two warriors. A strongly Barocco portal is also on a great house from 1619 in Wilhelm st. Likewise a portal on the magnificent house at No. 5 Post st., whose windows again show wide flat architraves , that terminate above in a gable a adorned by a rosette. The portal already belongs to the complete Barocco. Similar windows with the same architraves are seen also on the Burg, whose rear facade exhibits Barocco gables with volutes. As an isolated example of a high gabled facade is the house at No. 1 Kohlmarkt, The windows are still enclosed by intersecting Gothic rounds, but the gables are decorated by volutes, curved horns and pyramids, yet without any relief membering of the surfaces.

While all these works are not of prominent worth in compositon and execution, the eastern gable of the Gewandhaus, erected in 1590 by the master M. Klinge and B. Kircher belongs to the most perfect masterworks of the time. In the arrangement of the stories they were restricted by the old plan of the existing building, that extended even into the early Gothic epoch. Hence the low stories, that remarkable contrast with the great height of the building. it is a great gabled structure, whose high facades face west on Atlstädt Markt and east on Post st. The east facade is rhythmically animated with the low height of stories by the coupled windows and sparingly distributed colonnades,with fine artistic taste. In the ground story projects a portico with depressed oval arches on piers, that is covered by Gothic cross vaults on ornamental Renaissance consoles. The same form of arch reappears on the little loggia of the second story and on the middle window openings of the other stories. Gothic reminiscences are found in the tracery parapets of the loggia and the architraves of the windows, with which in the upper stories still appears the favorite egg mouldings. The whole is finely constructed in sandstone and enhanced by rich gilding. The clear subdivision, the complete mastery in the use of antique forms, the

moderate mixture with Barocco elements, finally the great certainty in the handling of the ornaments and figures, give this facade a preeminent worth. On the western facade, they have been contented to ornament the gables by volutes, the architraves of the windows and the edges of the gables by ashlars with star patterns, simply and effectively.

A beautiful piece of internal decoration is then still preserved in the sessions hall of the New city. A richly ornamented and painted fireplace from 1571, enclosed by fluted Ionic columns, with a magnificent beam ceiling, fine paneling on the walls, on all surfaces of pilasters, friezes and spandrels of arches, covered by inlaid ornaments on a dark ground.

The old bishop's seat of Halberstadt, located in a charming landscape on the northern slopes of the Harz mountains, exhibites in merely important church buildings, among which the Gothic cathedral belongs to the monuments of the first rank, the power of a spiritual prince of the middle ages, but it also presents in numerous secular works the image of a vigor only acting and art-loving citizen class. In the wide course of the streets, the numerous open places, and partly extending about the centres of civic authority, partly around the great church monuments, there is undeniably expressed the twofold character of the city.

In our consideration, we have only now to do with the works of secular architecture, and indeed wooden architecture certainly stands in the first line. More exclusively than in Brunswick does it dominate the citizens' houses, without allowing admission to stone construction. Therefore it has also developed more purely and unfolded itself in greatest prosperity just in the epoch of the Renaissance. From the last epoch of the middle ages it also here counts a number of characteristic works, that are distinguished by a particular wealth of figure reliefs. The late Indian summer of the Renaissance is no longer expressed here; on the contrary the middle times of the style are represented by an unusually great number of buildings, which bear the stamp of a plainly classical grace. The forms mostly retain the character of an ornamentation derived from the construction; the beam ends are variously membered by coving and undercutting, on the upper surfaces being frequently cut lines diagonally or vertically, and on the sides being often animated by stars,

rosettes and other patterns (Fig. 107, Vol. I). The sills and cross beams are coved and chamfered, mostly decorated by similarly incised diagonal lines. Under the windows are found either the fan (shell) ornament, or an imitation of stone construction is executed as a blind arcade on little pilasters (Figs. 106, 107, Vol. I). On this noblest stage of development remains the half timber construction of Halberstadt, only addind in the details an abundance of charming surface decorations.

What concerns the general arrangement of the houses is, that they are not as in Brunswick narrow and high buildings with the gable next the street, but wide and lengthwise structures, above which always rises at the middle a roof bay window, effectively breaking the monotonous surface of the gable roof, as shown in Fig. 106). Still there do not occur here those colossal houses, that give to the citizens' houses of Brunswick such a powerfully dominant character. Here all is rather finer and more ornamental, more graceful in proportions. But then on the facade are more frequently employed bay windows, that are vainly sought in Brunswick. Thereby the picturesque charm of these buildings is also enhanced.

To the most important mediaeval works belongs the stately building of the Rathkeller on the Holzmarkt from 1461. The magnificent effect is chiefly based on the unusually projecting stories with their triply appearin and effectively carved beam ends, formed like corbels with numerous little figures of saints. Also occur Gothic tracery, friezes with animals and the like. It is one of the richest examples of its kind. With similar treatment is the great house at No. 1 Fischmarkt, in four stories adorned by masterly friezes; the sills have the fret motive, that we already found in Brunswick; The beam ends are strongly undercut and coved, also adorned by tracery; the angles of the top strongly decorated by numerous figures. Generally there prevails here on mediaeval buildings the figure element with rich development; thus on the houses on the Fischmarkt at Nos. 11 and 12, No. 10 from 1520, No. 9 from 1529, No. 8 from 1519.

The transition to the Renaissance is denoted by a house from 1532 at No. 4 Holzmarkt; the sills are coved twice, the beam ends are boldly membered with rounds and hollows. Likewise No. 5 there has the same motive, though all is more graceful, finer.

already treated in the sense of the new style with flat rosettes and the like; on the window parapets is the fan ornament. It is one of the rare gabled houses dated 1552. Similar houses at No. 39 Breiteweg are from 1558 and No. 38 there from 1559. The motive of blind arcades under the windows then appears on the stately house at the corner of Schmiede st. and Holzmarkt from 1576; . fine dentil frieze accompanies the cornice. A bay window resting on a wooden column breaks the roof and extends to t the height of the ridge, picturesquely animating the facade. The same motive finds its finest expression on the great show building of the Schuhhof, now forming the three houses on Breiteweg at the corner of Schuh st., and from 1579. Beam ends adorned by little figures and ornaments as well as their supports like corbels, the blind arches filled by carved arms (more simply treated in the upper story), finally the fine ornamentation that animates the pilasters, window architraves, angle posts, in brief all surfaces, give to this building an unequaled expression of elegance (Fig. 351). Only that the naked brick surfaces, originally certainly in part rather interrupted by three projecting bay windows, have a rather disturbing effect.

A similar of not entirely as rich an effect is presented by a house from 1586 in Gödden st. with a handsome bay window. Further one of the more beautiful and richer is the house south and beside the cathedral, whose blind arcades are partly filled by arms and are partly decorated by beautifully conventionalized scrolls. With simpler treatment if the arcades but a finely membered sill is a house from 1584 at No. 17 Schmiede st., attractive by the consistent though simple treatment high in the roof bay on it. It bears the inscription:- "Many care for me; better would they care for themselves". A smaller one of the same kind is at No. 9 Harsleber st. from 1604, also with a handsome roof bay with the inscription:- "What God gives satisfies me". Somewhat earlier (1589) is the great house at No. 9 in the same st., more boldly decorated, with geometrical patterns of many sorts and a bay window on handsomely treated wooden supports. Similar is also No. 10 there from 1618.

Besides the greatly favored motive of the blind arcade then also occurs here examples of the fan ornament on window parapets. Those at No. 16 Hohlweg of particularly graceful development are

permeated by linear ornaments, for example the fans with feathers. Similarly at No. 13 in the same street, on the sills being the interlaced band ornament favored in Brunswick. A very handsome example is at No. 13 Gödden st. with fine fans and richly membered sills. Likewise at No. 15 Harsleber st., where again a geometrical play of lines is in rich use.

Stone construction was developed only on some public monuments, on none in a predominant way. The earliest monument of the Renaissance appears to be the handsome bay window on the south side of the city hall dated 1545. It projects from the still severely Gothic building in a picturesquely mixed style, as it t then rests on a rich intersecting mediaeval ribbed vault, but is decorated by the little candelabra columns of the early Renaissance and finely wrought arms. Also the wide triple window , that beside it opens the wall in the main story, has the sportive enclosong pilasters of the early time with inserted medallion shields. At the rear side of the building (toward the east) is seen a bay window in a similar mixed style of the early Renaissance. On the contrary on the main facade toward the south was projected a double flight of steps in the closing epoch, t that continued in the second story as an indepeudent bay window or porch, and terminated with a richly treated gable. The rich ornamental animation of all surfaces on parapets, piers, stylobates, arch spandrels and window architraves, makes at a distance the impression of the early Renaissance, but on closer examination is recognized in the luxuriant pomposity the forms and in the stumpy treatment a work of the late time, which is denoted by the date of 1663. But in spite of the poor execution the whole has a highly picturesque charm. To the same time probably belongs the great ante hall in the interior, whose plain wooden ceiling rests on carved columns of sportive Barocco form. Two handsome brass chandeliers adorn the room.

an original and with all simplicity a picturesquely effective building is then the Petershof, located north of the Liebfrauen church. About at the middle of the long wing projects a square stairway with a portal from 1552,erected by Sigismund, archbishop of Magdeburg, administrator of Halberstadt, margrave of Branden burg, etc., as the inscription states. The treatment of the forms varies between Gothic and sportive early Renaissance. Sim-

Similarly at the left there is a bay window extending from below. From the same time in the interior of the ground story, that is distinguished by stately vaults, in the room at the left is a stone portal of the same early time with a richer ornamental d development. Also the two magnificent door fastenings merit consideration.

On the other hand from the late epoch dates the present customs'office opposite the city hall, according to an inscription built in 1596 by duke Julius of Brunswick, postulate bishop of Halberstadt. Dry and plain, with two stories above the ground story, on both sides flanked by bold projections at the angle, that were crowned by high gables, between them on the middle building being decorated by dry rusticated bays, all gables decorated by rusticated pilasters and Barocco finials, finally a similarly treated portal with flight of steps, flanked by two statues in niches.

Lastly is to be mentioned the long one story structure in the Dom place as a work of the same late time. In the ground story is a boldly treated arched portico on piers, on the arch spandrels are magnificent and in part already overloaded arms, the upper story in simple but ornamentally treated wood constructions.

Like Halberstadt, Hildesheim also was of twofold importance as the seat of a bishop and was distinguished as the centre of an active and energetic aspiring civic commonwealth. Indeed still impressive than there and in the middle ages already had t the ecclesiastical power been expressed in grand monuments. The cathedral, the church S. Michael and S. Godehard, to which was added the little church S. Moritz on a hill before the city, b belong to the most imposing buildings of the Romanesque style. But in the shadow of the bishop's power flourished a powerful citizen class, soon manifesting its tendency to freedom by contests with church's superior power, even becoming more independent by commerce and industry, soon regarded and feared as a member of the hansa, and finally by entrance into the new time, rising to church freedom by rapid inclination to the Reformation.

This citizen class is evidenced in the first line by the monuments, that our examination has to examine. It is before all the old Saxon wooden construction, that almost exclusively dominated private architecture. But it developed in an entirely independent

way. The mediaeval form but occasionally occurs; more common already are the works in which the Renaissance employs its influence; but the great majority of the monuments first belong to the last epoch of the style, exhibit a complete transformation of wooden construction in the sense of stone architecture, and combine therewith a magnificence and abundance of free figure ornamentation, which gives to the Hildesheim buildings their very peculiar stamp.

Not to commence with even the very numerous buildings from the closing epoch of the middle ages, then let the ground principles also observed elsewhere be quite harmoniously recognized; strong accenting of the structural framework, energetic management of a form of members in relief, occasional addition of figure ornament. Thus a little house in Eckemäker st., with pretty statuettes of saints on the beam ends, the surfaces of the sills having painted Gothic foliage. Similarly are two old houses near church S. Andreas treated in an allied way.

But already in 1529 in this series of forms of the middle ages appeared the Renaissance on some buildings, which among all wooden houses of Germany are indeed incontestably the grandest, the Knochenhauer guildhall at the northwest corner of the Market. It is a colossal and lofty gabled building, having two little bay windows in the ground story, above being the window of a half story, and in the middle a wide arched portal, that in its enclosure denotes the early appearance of the Renaissance by l little carved candelabra columns, cupids and festoons. Above r rise on strongly projecting beam ends four upper stories, two of which belong to the gable. Thus act five series of massive corbels with their rich carved work, connected with the also lavishly decorated sills in an incomparably picturesque effect. But the treatment of the forms materially varies from that usual in Brunswick and Halberstadt, and founds the conception occurring later on the Hildesheim buildings. This consists in this, that the fine membering obtained in relief by carving and undercutting vanishes, and in its place the sills of rectangular section represent an unbroken frieze band filled by carved flat o ornaments. Likewise the undersides of the timbers between the beam ends are boarded, on which ornamental patterns are painted. On the one hand is recognized in this simplification of the basal

form the influence of the stone style, on the other in the suppression of the membering in relief is the striving for picturesque decoration. Also the window parapets are animated by painted fan patterns. (The building has been well restored in recent times.

Inexhaustibly rich is the relief ornamentation on this grand facade. On the corbels prevail mediaeval elements, en dry and humorous conceptions; on the contrary in the friezes predominate the motives of the early Renaissance with musical and playing cupids, garlands of flowers and fruits, and in little candelabra columns and the like. On the side facades are again the mediaeval forms, the Gothic rows of leaves etc. are still in force. The treatment of the details is of varied worth, the friezes of the main facade with greater skill.

Besides this monumental show piece are but few buildings here, that bear the charcater of the early time and still combine therewith elements of late Gothic. A house in Schelen st. from 1540 shows a great driveway adorned by little Renaissance columns and fancifully intertwined dragons; the latter still of mediaeval character. Also the windows have gothic details, corbels have bold heads and the sills painted ornaments. Predominantly mediaeval with few Renaissance elements is also the house zum Golden Engel in Kreuz st. from 1548, distinguished by double b bay windows. This mixed style continued here unusually long,thus on a house from 1557 at No. 32 Alm st., where the sills show Gothic curtain arches and on the parapets occurs fine fan ornament. This is repeated and was probably executed by the same hand at No. 286 Schelen st. Also at No. 280 there from 1560, where however occurs in the upper story the well known Gothic foliage frieze wound about a round. Especially mediaeval is also a house in Kurzen Hagen from 1564. Here is also found on the corbels a frequently existing and very simple ornament, consisting of several repeated and indented triangles. The same is also on a great house in Jacobi st. Mostly Gothis is evey a little house in Eckemäker st. from 1566. On the contrary occurs at No. 312 Schelen st. the fully developed Renaissance with the date 15-3 on the bold volutes of the consoles, the pilaster system of the walls, and the figure reliefs of the bay windows.

With the eighties and perhaps even earlier, appears the dev-

developed style of the late Renaissance, which then exclusively dominates in civic architecture until deep in the 17 th century. The facades of this kind are still so numenous, that they substantially determine the architectural effect of the city. What first concerns their composition is, that is essentially considered the extremely common use of the bay window. Nearly every house has at least one such projection, that often begins with the ground story, sometimes with the second, occupies the entire height of the facade and terminates with a separate gable. But most beautiful is the grouping where two bay windows symmetrically enclose the facade. By their gable endings, between which the main gable then rises higher, is attained a rhythmic movement and a pyramidal culmination, which give to these facades high architectural worth (Fig. 353).

In the membering and decoration fully prevails the law of the Renaissance and indeed the imitation of stone construction. The entrance facade is covered by wood, so that all parts of the construction of the beam ends are treated as bold corbels with their supports were covered. The sills form a continuous band covered by ornaments. A consistent vertical subdivision is made by flat carved columns, pilasters or hermes. Their continuation and connection the separate systems obtain by the pilaster divisions of the wide frieze, that covers the window parapets. On these develops in figure reliefs the inexhaustible richness of this school. Antique mythology and history, the Old and New Testaments, allegories and parables pour out here their rich meaning. If we combine therewith the numerous and mostly sententious inscriptions, we thus obtain a view of the opinions of the time, which indeed merits a detailed statement from the standpoint if the history of culture. To complete the graceful charm of the whole, all principal lines are animated by the fine members of antique art, dentils, consoles, pearl bead and egg moulding. A truly classical charm is poured over these works, that allows the lack of a structural ground principle to be overlooked, and even alone for the commonly appearing awkwardness in the figures. With all this one can not forget for a moment, that this exceedingly rich art covering, that permits the assumption on the entire people, of a generally distributed love for the gayer decoration of life, here appearing entirely in the service of a p

picturesque principle, which exhibits its law in the modest relief of this surface decoration.

I commence with the model example of this kind, the Wedekind house from 1598 on the Market, that recently by a careful restoration has again won its original splendor. The grand elevation with two bay windows, whose gables with the middle gable form an imposing termination, which extends over all parts, and is to be sufficiently observed in our Fig. 353. Simpler and plainer is a house from 1585 at No. 28 Alm st. No 20 there has a smaller bay window from 1598 without figure decoration, but animated by subdivision with little Ionic columns, volutes and Barocco belts. Likewise No. 25 has a similar bay window with flatter treatment. In a similar way a house in Langen Hagen from 1591 with entirely plain execution has a bay window decorated by fluted pilasters and scroll friezes of moderate worth. One of the richest and finest houses with the date 1608 is seen at No. 391 Hohenweg with two symetrically arranged bay windows in both principal stories (Fig. 352). The consoles are energetic in the antique form; the angles are flanked by columns, all surfaces being covered by ornaments and figures, the elements, seasons of the year, planets, virtues, etc. There No. 394 is a smaller house with a bay window decorated by Corinthian columns and Barocco volutes. The same motives are on the house at No. 393, but without bay window. A vern large and magnificently executed facade in the same street at the corner of Stolen alley has bold corbels, columns and Barocco atlantes, on the parapets being the deeps of Hercules, the employments in the months, et., carved by an inferior hand. Also there at the corner of Markt st. is a similar house, perhaps by the same master.

A house at No. 318 Markt st. with two bay windows is dated 1611, is likewise covered uf to the gables by ornaments and figures, among which are Chiron, Apollo, Esculapius, etc. No. 59 there also has two rich windows from 1601, yet figure ornament is wanting. On the contrary No. 60 presents a small bay window richly decorated by reliefs. An equally rich bay window is on a house in Eckemäker st. from 1608. There at the end of the street near church S. Andreas is an extremely rich house with bay window. Beside it is another from 1615 belonging to the richest of its kind, also very picturesquely built about the abrupt corner of the street, with two projecting bay windows

projecting in the upper story. Also in Altpeter st. is seen a similar irregularly arranged house with drily carved reliefs from the Old Testament with Barocco friezes and foliage scrolls. A very stately example is also in Eckemäker st., the Rolands hospital from 1611, with a bay window occupying half the facade with reliefs from the Old Testament and the employment of the seasons of the year. Unusually grand is a corner house in Oster st. from 1604 with separate figures of rulers and virtues and a colossal high gable on the bay window of the facade. Finally one of the best works is a house from 1623 at church S. Andreas with a passage resting on stone piers, the figures and ornaments very well treated.

Stone construction was here employed only in isolated cases, but at least has a show piece of the first rank produced in the so-called Kaiser house in Langen Hagen from 1537, built by Dr. Juris Borkholten, who studied in Bologna and first brought from Italy a preference for stone construction. Our illustration (Fig. 354) gives an indication of the richness of the facade. Already at the plinth commences the ornamentation with medallions of emperors and covers the surfaces with metal ornaments; the highest enhancement is reached in the main story, whose windows are enclosed by projecting Ionic columns and magnificent friezes, while statues of Roman emperors fill the intervals. Even more luxuriantly is characterized the bay window by consoles, hermes and figure friezes, strongly animated by figures. The upper story must aid by absolute simplicity; the means evidently did not suffice for further development. On the contrary the long court facade, that also contains the entrance, is in a similar richness, even if in less energetic forms, covered by metal ornaments, and membered by a smaller system of Ionic pilasters with fancifully Barocco hermes. The entire work must be of Netherlandish origin. The figures show great endeavors, but unimportant hands.

An isolated work of the same late time is the stately and richly executed bay window that was added in 1591 to the facade of the so-called Templer house on the Market, a severe early Gothic structure. It exhibits a similar magnificence of decoration, that however maintains only a moderate value in figures.

On the contrary there belongs to the middle time of the Renaissance the fountain in the Market, whose octagonal basin is

enclosed by little candelabra columns and is adorned on each side by two portrait busts like the antique. In the middle is an elegant column crowned by a figure of a knight. There is read the date 1540.

A real masterpiece of the best Renaissance is finally the stone rood screen (Fig. 355), which encloses the choir in the cathedral with the date 1546 given at both sides; a foundation by canon A. Freitag; a work not merely of the highest ornamental splendor, but also of the noblest artistic design and execution. Made of fine-grained sandstone with the greatest delicacy, it closes the entire width of the choir and is only broken by two doorway openings, that are filled by magnificently conventionalized grilles of wrought iron. Between them projects a pulpit, that is now used as an altar. Finely decorated pilasters and friezes subdivide the elevation and enclose smaller panels, adorned by reliefs of the Passion and from the life of the Madonna. Above the main cornice, prepared for by a noble scroll frieze, rises an addition like an attic, ending with five semicircular panels, higher toward the middle and stepped in height. On the middle and highest rises a great crucifix with a Christ masterly carved in wood; on the two adjacent arched gables are Maria and John. The consoles on which they rest are supported by little candelabra columns. The noble style of the sculptures, that cover the inner and external sides of the richly ornamented work, somewhat recall Holbein's figures, and also the architecture executed in the character of the early Renaissance, which exhibits still in elevation and details many mediaeval reminiscences, in charm and free animation stands near the creations of that master. According to all this one must certainly think only of a German artist, that has created here in stone a work, which can scarcely be inferior to the masterwork of German bronze founding, P. Vischer's tomb of S. Sebald. The more serious is found the impossibility of stating the name and origin of such a prominent artist. meanwhile we recognize with joy, that the clergy in Hildesheim knew how to prize the noble work. May this never have to suffer such barbarism as the great late Gothic rood screen of the cathdral at Münster, that was scandalously removed by tonsured vandals recently.

Particular importance in then also held by the city of Hanover.

Belonging to the Hansa since the 15 th century, the city exhibits after that time plain traces of increasing power and artistic inclination. Not merely in church works, but also in secular city buildings, such as the great city hall, does this already appear at the end of the middle ages. But also the house architecture of the citizens does not remain inferior, and it rises to noble prosperity especially in the epoch of the Renaissance. Three different systems are found here; the north German brick construction, that has had splendid use, not merely in c churches but also in the älder parts of the city hall (completed in 1455); the middle German half timber construction, that was expressed among others in the dispensary wing of the city hall, torn down in 1844; and finally the ashlar construction introduced by the Renaissance, which was furthered by the excellent sandstone quarries of the neighboring Deister mountains.

I commence with the stone buildings, that show a particular refinement in the development of the Renaissance style. The characteristic is here, that lamost without exception the houses have their gable ends toward the street, and these are made unusually imposing in height and width. The portals are spanned by round archesand are boldly treated without overloading.Horizontal members separate the stories and connect the window parapets. Likewise the tall gables are membered and are animated at the edges by volutes and by volutes and pyramidal projections. On the other hand there are lacking on these facades a vertical division by systems of pilasters. Thise buildings obtain their principal charm by the elegant architecture of the windows, that always receive an enclosure and a division by fine columns. To enhance the picturesque effect, as a rule there is a stately bay wirdow projecting at a right angle from the ground story, and sometimes two are used in symmetrical arrangement. By increased richness in membering and decoration, they obtain the character of particular show pieces.

The principal work of this architecture is the Leibnitz house in Schmiede st., that served the great philosopher as a residence. It bears the late date 1652, and combines wit it the proud inscription:- "To posterity". With the great elevation, the bold membering in relief, the rich figure ornamenton the bay window consisting of scenes from the Old and New Testaments, the facade forms a predominant creation of the time (Fig. 356). Just at the

right is a house of similar design, also adorned by a bay window, the windows enclosed by columns, the whole plain and without expression, but with a tenderness and delicacy in the forms, w which is a particular tendency in Hanover. For example on the lower part of the columns are very fine linear ornaments; employed in the separate stories are the different orders of columns. Somewhat later and in dryer forms with the columns exclusively in the Doric style, the colossal and high gabled house lying obliquely opposite likewise has a bay window. The weathercock on the gable bears the date 1658. Exactly corresponding to this building and probably erected by the same master is the g great house at No. 16 Market. At No. 5 Schmiede st. is one similar, but without bay Window, rich metal ornaments on friezes.

A luxuriant and already strongly Barocco gabled building with masks and other ornaments at No. 3 Lein st. (lower part of the facade modernized tastelessly). No 32 there is a stately but r rather drily treated house with an elegant bay window of 1583. Of the house at No. 25 in the same street are only preserved the lower very ornamental columns of the bay window. At No. 6 Market is an imposing facade from 1663, near the Leibnitz house in richness but without figure ornament.

All these houses have very stately proportions and unusually high stories, that by their colonnades produce a still more prominent expression. If one conmpares them with the very low stories of the wooden houses, he recognizes also in this the influence of foreign customs. One of the most beautiful works from 1621 at No. 1 lange Laube, the so-called "house od the Father", was torn down in recent times, but by Mithoff for Professor Oesterley was again rebuilt in a design corresponding to modern requirements, but retaining very skilfully the older parts.

Frequentlyare combined stone and wooden construction on facades, as in the neighboring Brunswick, so that the ground and s second stories belong to the first, and the upper parts are executed in half timber work. Thus in unusually charming combination on a house at No. 8 Rossmühle, where especially the stone construction is developedto high elegance. Similar is No. 9 Koblinger st.,the half timber work is also ornamentally treated, and the lower parts exhibit the here favorite columnar architecture of the windows with the noblest treatment. In the same manner is the house at No. 23 Burg st. from 1620, distinguished

by a magnificent bay window. A small house in the same mixed s style is at No. 61 Knochenhauer st., the ground story momernized, the rest fine and elegant. At No. 7 in the same street a house from 1594 shows simple stone architecture, but is a rich and strongly developed wooden structure.

Finally are some purely half timber structures in the Renaissance style. No. 43 Schmiede st. from 1554 is a house not even important, but the beam ends are formed elegantly like antique consoles. One of the richest and largest is No. 15 on the Market, with the shell or fan ornament on window parapets in particularly beautiful treatment. Another from 1585 near the city hall and at No. 57 Koblinger st. exhibits handsomely profiled consoles. Very richly decorated is the house at No. 28 Burg st., with boldly ribbed rounds on the sills, on the window parapets being fan ornaments with rich flower and foliage decorations. Simpler is the house at No. 36 Knochenhauer st., but animated by a roof bay window placed on the middle, at the siden being two richly decorated and symmetrically placed bay windows.

To the character of the architecture of Hanover corresponds also what is found in buildings of this time in Gandersheim. T This very ancient and highly famed convent, whose abbey church belongs to the most important monuments of the Romanesque epoch, suffered from a fire in 159/ under abbess Anna Erica v. Waldeck, that destroned the residence and led to the rebuilding of the southern part of the abbey. This work was executed in the years 1599-1600, is its master was appointed Henry from Oevekate, and it exhibits a bold stone architecture with a stately gable enriched by two bay windows. The treatment is strong in a plain style, that only shows a moderate use of Barocco elements. Particularly the volute endings on the gable and the two bay windows are free from the gay caprices of this late time. Yet there occur on the parapets, jambs of windows and the cornices of the bay windows cartouche work and the linear surface ornament of the epoch in an effective use. The smaller bay window is membered by elegantly fluted and banded Ionic pilastess, with the lower part of the shaft rickly ornamented. An allied character is shown by the city hall built anew in 1581, which in 1588 was again enlarged. It is a stately and picturesque building w with skilfully treated portals in the bold style of the time,

animated by rich cartouche work. The principal hall is lighted by bay windows on three sides, which project on boldly treated corbels and are divided by very slender columns.

In the middle of the Weser region, whocs rich castles we have already learned to know, Hameln first belongs to the most important places of the north German Renaissance. The private architecture of the citizens has left behind here from the closing epoch of the Renaissance several grand monuments, that afford splendid proofs of the wealth and art love of the citizen class of that time. They are almost entirely stone buildings, not with the refinement of Hanover, but more in the powerful Barocco character of Hämelschenburg. They are mostly gabled facades, d decorated in the energetic forms of the late time and furnished with one or two bay windows. Thus the two houses at No. 9 Oster st. with one, and at No. 12 with two bay windows. Of the first that bears the date 1589, we give from Ortwein the gable, that in spite of its fanciful and Barocco curved crowning, makes a distinguished impression by the clear division and animated membering in relief. But the earliest of these stone houses was c completed in 1569 according to an inscription, the facade of the house at No. 16 Bäcker st., which the patrician J. Ricke caused to be erected. Here the entire treatment is of severe simplicity, the portal still even with a pointed arch, the windows still with mediaeval architraves, the gable only membered by a bold cornice and simple vertical bands. It is particularly characteristic, that the steps of the gables are crowned by beautifully curved volutes, that yet know nothing of the later irregular spirals of Barocco curves, of obelisks and the like, and lend to the facades an unusually noble expression of the uncommonly stately bay windows favored in these regions, and that rise from the ground story in wide rectangular plan to the upper story, terminating above it with a richly adorned gable. They give to the chambers of both stories a welcome expansion, and through the side windows in both directions a fine view of the traffic in the street. A special decoration is received by this noble and severe facade by two elegant projecting canopy niches beside the portal with the arms of the owner. a further development of this type of facade is shown by a house in Oster st. from 1576. Here the portal with a pointed arch is

decorated by rusticated ashlars, already terminates with richer volutes with spirals. The façade further obtains a particularly stately expression, as being the only one in the street with two regularly placed bay windows. A further and yet more crisp and richer development of the same type is then brought by the facade from 1589 described above. It is especially valuable to be able to follow in these three examples in the same city the development of forms through twenty years. About 1600 there came a new mode of treatment , perhaps introduced by a Netherlandish master, who by richly decorated rustication strove for a still dryer mode of expression, also overloading the gable e even more by Barocco elements with the poorest volute work. The most prominent example of this kind is the so-called Rattenfänger's house from 1602. In its dry treatment with decorated rustication and energetic pilaster architectue extending through all stories, the colossal gable adorned by fanciful Barocco curves and volutes, a rich bay window in the ground and second stories, this imposing facade recalls the later parts of Hämelschenburg, and must indeed be regarded as a work of the same master. Of the same style but in rather simpler treatment, which rejects the rich system of pilasters, to the same hand is to be attributed the grandiose Hochzeit house, that the city caused to be erected in 1610 with unusual expense. At both ends rise colossal and richly decorated gables and on the long street facade are built three roof bay windows with similar gables. The house was not merely for wedding festivals of the citizens, but was also intended for other public purposes and assemblies. Finally must one attribute to the same master the house at No. 7 Pferdemarkt, which the burgomaster of the city, Tobias v. Dempster c caused to be erected for himself in 1607. The lower parts are constructed of sandstone in the same style, but the upper are in richly carved half timber work. Further also occur purely wooden buildings; thus the richly carved house at No.8 Osc... st. , others in Bäcker and Grosshof sts., one especially early and beautifu, from 1560 in Wenden st., a similar one from 1561 in Fischpforten st., richly and elegantly executed, then one of the finest with unusually rich and energetically treated with figures on the corbels is the Stiftsherren house from 1558 in Oster st. All these examples exhibit a particularly noble anim-

animation by reliefs on sills and head bands as well as window parapets, that are adorned by shell or fan ornaments (like, but more varied than is shown in our Fig. 359). On the other hand there also do not fail examples of an even severe and more structural mediaeval treatment, thus a house from 1493 on Münster Churchyard, another from 1516 on the corner of Blomberg and Backer sts. We have few cities in Germany, in which stone construction and half timber work compete in such rich artistic development with each other. Finally should also be lonsidered the characteristic works in iron, of which Fig 358 after Ortwein gives examples.

Farther south wooden construction prevails in the cities of this region. Thus in an especially elegant way in Höxter, whose buildings I can also treat briefly here by means of the recent publication. The buildings here show partly the gabled form and partly the longer side, which is then picturesquely animated by roof bay windows. In the elegant and strong treatment of the s sills, head bands and corbels, as well as the window parapets with their greatly varied shell or fan forms (Fig. 359), they belong to the most beautiful creations of this style. As a model is this developed on the Drawing from 1561, distinguished by stately polygonal bay windows; even more fully developed on the Hütte house from 1565, where particularly the round arched portal shows a noble enclosure in the best carved style. Simpler and more ornamented by fancoful scroll ornament is the bay window on the Freise house from 1569. On later houses the wooden construction passes over to a complete imitation of the stone forms of the Renaissance. Thus on the richly treated projection of the Wilke house from 1642 and on the almost contemporary bay window and doorway of the so-called Till house.

Much of interest is afforded by the city of Minden, picturesquely located at the junction of the Werra and the Fulda. First is the former ducal castle, a great but in great part ruinous building. The north facade toward the river with its colossal height and vast extent, permits only the recognition still of the masonry windows in the three principal stories with their stone crossbars. Six roof bay windows in later and already Barocco forms rise above the cornice. The western termination of this wing is formed by a high gable with Barocco volutes and f

figures. On the contrary at the eastern end are seen three high pointed windows of the chapel, like the neighboring polygonal bay window dating from an earlief building at the end of the m middle ages. In the court belongs to this older portion the polygonal stair tower in the angle of the north and east wings, a according to an inscription begun by duke erich the Elder v. B Brunswick in 1561. At the opposite end is noticed the addition of a western wing with two arches in both main stories, decorated by Tuscan and Ionic pilasters, crowned by Barocco gables, all this like the northern wing dating from a great rebuilding undertaken after 1566. Fine is the view from the north facade of the river and the opposite bank covered by leafy beech woods.

In the city the city hall is an imposing building from 1605. The facade rises in grand proportions and is crowned in the ground and the two upper stories by coupled windows with mediaeval architraves. At the right side and extending from the ground, projects a rectangular bay window adorned by hermes, columns at the windows, elegant friezes and parapets and ending with Barocco gables. Even more magnificent is the great main portal at the middle of the facade. From both sides a flight of steps leads up and ends on a terrace enclosed by rich stone balustrades, extended in front like a balcony on two columns. The portal itself is round arched and enclosed by coupled Ionic columns and crowned by a rich addition with the arms od the city, and like the bay window received even more splendor by gilding. Through the finely carved door with beautiful iron fixtures one passes into a great ante hall, whose beams rest on strong wooden columns with richly decorated head bands. The entirely grand arrangement of the now largely disused rooms still betrays in portals and great fireplaces the originally rich ejuipment. In the upper story the ceiling beams rest on Tuscan columns, from which project the capitals in volute forms. As the masters of the building are mentioned G. Grossmann of Lemgo and F. Weitmann of Munich.

The citizens' houses here are exclusively of half timber construction, but whilh is developed in so varied and ornamental ways, as to give a homelike expression to the peaceful city. As a rule the houses have their longer sides next the street a and are crowned by a high roof bay window at the middle. This continues the gabled construction of the facade, that is arranged in strongly probecting stories. In the arctistic treatment these

facades exhibit every stage from the simplest to the richest.

The lodest still gothic form is treated in rough construction, but is furnished with ornament easily attached. Thus the little house northeast and opposite the church, the portals adorned by flowers and animals, the sills without any division of the smooth surface for inscriptions. We read:- "May the God of Israel bless and sanctify this house forever. 1457. Hans of Fermeste built it". Above is "Henry Gobele". Then come the deeply hollowed and chamfered sills (Fig. 360), as on the handsome house in Langen st. with the inscription:- "H. and J. Piscator (Fisher) built this house in 1548". Likewise the great corner house At Markt and Lange st., from 1554 with a roof bay window on one side, on the other animated by two bay windows not occurring elsewhere.

Soon thereafter appear the richer forms of the diagonally notched and ribbed rounds on the sills in the most beautiful patterns, like the houses in Hameln and Höxter. Finally all passes into antique forms, the beam ends become consoles with curved outlines and have handsome pearl beads, the sills and t their classical members and ornamental friezes decorated by consoles or dentils in several rows. Thus on one of the greatest and most beautiful houses opposite the south side of the church; even more ornate like the antique just there on the parsonage. Exactly the same treatment on a house in Market st. with the inscription:- "Psalm 68. Thou,Lord, wilt restore by goodness t thy afflicted. A. D. 1580. June 10. W. Spangenberg". In both cases the house doorway is enclosed by antique pilasters or columns in the character of stone construction. Treated with unusual power, but no longer so finely membered as one of the latest houses from 1648 in Rathhaus st.

An isolated work of the noble early Renaissance is possessed by church S. Blasius in the epitaph of duke Erich (d. 1540) and his wives, Catherine v. Saxony (d. 1524) and elisabeth v. Brandenburg, indeed erected during the lifetime of the prince. It is a very superior work, still plain in the architecture, the figures full of life and nobility, executed in Solenhofen limestone probably by a south or middle German master.

The organ in the same church has a case from 1645, carved in rich rather Barocco forms, ornamented by gold and silver.

Chapter XVI. Northwest Internal Provinces.

In this group I include the Lippe province, Westphalia and t the Lower Rhine. These are provinces that pass in prominent importance in the development of the Renaissance, although mostly in the late time they show many valuable works in this style. There are also reflected here in the monuments the general conditions of the culture. The secular princes, chief supporters of Renaissance art, do not come into consideration here. For there predominates here the ecclesiastical element: the powerful dioceses of Cologne and of Treves, and lesser ones of Münster, Osnabrück, Minden and Paderborn, whose terrritories in great part still belong to Catholicism, are no prominent promoters of Renaissance architecture. In certain works for decoration of churches, rood screens, altars and the like was here exhausted the new art. First at the end of the epoch the Jesuits ereeted several great buildings as memorials of the counterreformation.(Thus Cologne, Coblence). On the other hand the power of the citiqens almost entirely slept. Aside fsom certain splendid works (portico of the city hall at Cologne) this by far did not produce here that inexhaustible abundance of monuments, which the cities caused to arise in other palces. Even a city like Cologne is poor in them. Only the region of the Weser, so far as it belongs to this group, participates in that luxuriant flourishing of the closing epoch, whose traces we already found in the preceding Chapter. Besides the stone buildings, the wooden style also expresses itself here diversely and attractively, a and indeed in two separate groups. The eastern to which belongs the portion of Westphalia bordering on the province of Hesse, adheres in the character of its buildings to the system prevailing in lower Saxony. The western bordering on the Rhine and the Moselle, exhibits an essentially different expression, that adheres to the group of the middle and southwest Germany, jut this leads to the noblest and finest development.

Westphalia.

In the widely extented province of Westphalia only the regions of the Weser exhibit an animated acceptance of the Renaissance, which produced a number of magnificent buildings there and in the Lippe region belonging thereto about the end of the epoch, both in stone and in wood. First are to be mentioned here several castles& Thienhausen near Steinheim, castle Varenholz in L

Lippe (1595), an extensive building consisting of four wings, flanked at two angles by massive square towers passing above i into polygonal form; the windows still mediaeval and with curtain arches; in the court a handsome Renaissance bay window. Then Assen house and castle neuhaus. One of the most stately is castle Brake near Lemgo, whose court exhibits an elegantly treated gallery on consoles in the second story and an unusually finely developed window architecture in the ground and upper stories. (Fig. 361).

Farther belongs here Stadthagen with an imposing castle, which was erected about the middle of the 16 th century by Count Otto v. Holstein-Schauenburg. Prominent afar by its imposing masses and high gables, the building is grouped around an almost square court in a square plan, still showing Gothic forms in its round stair towers and certain doors and windows. The gables have a plain and yet characteristic form, also usually occurring elsewhere, when divided in three or five parts, they crown their steps with semicircles beset by spheres. Very noteworthy is the fountain in the court, that one might hold its l lower parts almost as Romanesque work, if it did not bear the name of the count who founded it and the date 1552. In any case the artist had Romanesque monuments in his eyes, when he placed the lower hexagonal basin with its six stumpy columns on notably rude crouching lions. From the basin then rises at the middle a richly membered frieze in two divisions richly adorned by figures and arms and crowned by Justice. All figures are rudely cut but the composition is excellent on the whole. To the same time belong two magnificent fireplaces in the interior of the castle, that on account of their luxuriant Barocco forms recalling Dietterlein would be held to be later, did not then bear the names and arms of the count that erected them and of his wife the duchess Elisabeth v. Brunswick-Lüneberg. Particularly are characteristic the hermes-like atlantes and caryatids with goat legs partly covered by Barocco coverings. The city hall manifestly dates from the same time, ornamented by gables similar to the castle and furnished with several bay windows, whose Barocco crownings however evidently belong to a later epoch.

To the castle at Stadthagen is allied the castle at Bückeburg, also externally entirely plain and with similarly treated gables,

that still bear the character of the early Renaissance. On the contrary the interior of the castle contains, particularly in the "golden chamber" a magnificent decoration of the 17 th century and belonging to the most luxuriant and grandest, produced by that epoch. After Venetian models, the ceiling consists op a nobly carved and richly gilded framework enclosing oil panaintings. Even more luxuriant are the two doorways of the room, at both sides and the upper panels overloaded by freely wrought figures and high reliefs, which bear all the mannerism of the Italian art of that time, but shown in treatment like a connoisseur. To this is addad an overpowering ornamentation composed of all the elements of Barocco,but again haodled with great mastery. One is strongly tempted to think of Italian masters; meantime since only I describe it from photoghaphs, I must avoid a decision, for Netherlanders might also be considered.

Not less magnificent es the church from 1615 dating in t the same time. Its facade entirely executed in sandstone is one of the most animated and original compositions of the time, with truly imposing effect and great strength of forms. In the main frieze is the inscription:-"Example of religism and not of construction", wherein is contained the name of Ernest, the builder as an acrostic. The interior is a three aisled hall structure of imposing proportions, divided by two rows of Corinthian columns, from which by meaans of architrave blocks rise the Gothic pointed cross vaults of the three aisles of ejual height. Again a proof of how long remained with us mediaeval construction with Renaissance forms. Then magnificent is the pulpit carwed in wood and the organ erected at the end of the choir, richly painted and gilded, finely composed with animated ornamentation. Finally is the bronze font of 1615, by inscription the work of a Netherlander A Freis, to be termed a masterwork of bronze relief. The founder of this rich building was count Ernest v. Schaumburg-Lippe, born in 1569, who became prince after 1619 as successor of his brother Adolf.XII. He had studied in Helmstadt, then his art sense was trained in 1589-1592 by journeys in Italy and at the court and by living at the court of the excellent landgrave Moritz of Hesse. His love of science is shown by the founding of the university of Rusteln, his sense

of magnificence and his love of art by the rich furnishing of the castle at Bückeburg, as well as the building of the church and of the magnificent tomb at Stadthagen, for which he must have expended over 100,000 thalers.

Among the cities Lemgo assumes a predominant importance. The stately city hall with its nucleus dating from the Gothic time received in 1589 a new portico added to the northern side with a flight of steps, above it being an upper story like a bay window. (Fig. 362). It is a design like that on the city hall at Halberstadt, but executed in nobler forms. In the ground story wide Ionic pilasters with open arches divide the structsre; the upper one is entirely opened by windows, alternately separated by Ionic columns and fine pilasters. Richer figure ornament on stylobates, frieze and window parapets enhance the elegance of the ornamental structure. More luxuriant with greater use of Barocco forms is the two story structure opened by windows and projecting like a bay window on the northern angle. Here the windows in the ground and upper stories are enclosed by Ionic and Corinthian columns with finely ornamented pilasters between them, the parapet in the upper story furnished with bold portraits, the gable entirely covered by the curved bands of the Barocco style. On the opposite southern end of the long western facade again projects a bay window in the main story, resting on two segmental arches of wide span and similarly treated, even if on the whole more tasteless. The ashlars of the arches and the window jambs adorned by star patterns, between them being separate stones with magnificent lions' heads and masks, on the lower part of the slender columns are little figures of Virtues in relief, the gable rather dry and enclosed by rolled bands.

Besides is a great number of gabled houses, partly of stone and partly of wood, mostly still preserved from the epoch of the Renaissance in the main streets, such as few German cities still possess unchanged. Among stone buildings is prominent by grandeur of plan and skilful magnificence of construction, a house from 1571 in Breiten st., with finely treated arched portal and two splendid bay windows, one of which projects in the main story on corbels, while the other

rises from the ground (Fig. 363). The great gable and the u upper part of the facade is effectively divided by fluted h half columns of Ionic and Corinthian orders and richly membered belts. Also the bold volutes filled by shellscorrespond to the character of the rest. In the second story over the portal rise Adam and Eve, betwaen them being the tree of knowledge. On the parapet of the bay window is seen at the left two angels supporting arms and the figures of Faith and Hope, on the smaller bay window at the right are Love, Courage and Justice. Over the doorway is the inscription: "In God's name and Christ's peace has H. Kruwel built this house on this place". Further the present chief tax office possesses on the facade of the otherwise unimportant building a bay window perhaps erected by the same master, with rich arms on the window parapet and with three closed semicircular gables.

Particularly beautiful is the treatment of half timber construction, indeed in that elegant form with which we became acquainted in neighboring Höxter. Incomparably strong and diversified is the decoration of the sills and cross beams by plaited work, winding bands, curved ribs etc. On the window parapets the chief part is played by the fan motive in great variety. Beside it occur figures of men, genre scenes, fanciful dragons anf animals, and finally are added also strongly curved scrolls on jambs and friezes. One of the finest of these facades in Breiten st., dated 1598, among other things exhibits the frequently recurring representation of a man with the mote and another with the beam in his eye.

Also the small neighboring Salsuffeln retains a number of stone and wooden buildings of the same magnificent style. Particularly fine and again differing from the buildings at Lemgo is the gable of a stone house, that in five stories is animated by little round arched windows enclosed by fluted pilasters. Just beside is another gable with heavy forms in strongly expressed Barocco style. The greatest worth are the wooden structures, most richly adorned by carved work in the character of the buildings of Lemgo, indeed often overloaded by ornaments of all kinds.

To this group now also belongs Herford, not merely by its

generally known great church monuments of the middle ages, but also by imposing monuments of the Renaissance merits consideration. To the city hall, a small mediaeval structure, was added at the end of the Renaissance time one of those favorite porticos, in the ground story an open portico alternately resting on piers and strong columns and covered by cross vaults, above being a projection like a bay window crowned by two Barocco gables. Slender projecting little columns divide the walls in both stories. To the windows of the main building was also given the decoration by a gable, and the portal to which led a doubled flight of steps, received an enclosure in the same style. Unfortunately the building is in a condition of most extreme dilapidation and neglect.

A handsome design of the same time, dated 1616, is the little well on the Market. From the oval basin rise two piers with a cross beam for the bucket, terminated by a handsome covering in Barocco volute forms. Somewhat earlier (1600) is dated the grand facade of the Neustadt cellar, one of the most imposing gabled buildings of the time. Above two high lower stories, animated by triple windows and enclosed by rusticated pilasters, rises the gable in four stories prepared for by a lower story and divided by fluted Corinthian columns on stylobates and by richly decorated cornices. To these are added ornamentation covering the surfaces in the metal style of the time, which does not occur again so richly , excepting that facade in Brieg (page 194).

Somewhat more moderate is seen the same style on the facade of the Löffelman house on Neustadt Market from 1580. Instead of the system of pilasters or columns, interlaced rounds are employed for the decoration of the gable, but as on the city hall the windows are crowned by decorated gables. A smaller house beside it exhibits still more ornate treatment. Heavy and manifestly from an earlier time i is the unusually wide facade at No. 640 Market, the gable enclosed by simple volutes with shell ornaments.

Also wood construction frequently occurs. On two houses from 1521 and 1522 in Brüder st. it is still mediaewal with rude little figures on the consoles. The more finely treated form with the fan decoration and the strongly channeled

sillsare on a house from 1587 close to the Merket. Richly a adorned by metal ornaments of the late teme is a house from 1638 opposite church S. Radegonde.

All these differ from those in lower Saxony chiefly in this, that almost without exeeption the houses turn their gables toward the street, while there (in Münder, Brunswick, Celle, Halberstadt, Hildesheim) mostly the longer side forms the facade and is crowned by one or more roof bay windows.

Bielefeld exhibits in the not very important citizens' houses of this epoch the same arrangement and allied treatment. A stone facade of a tolerably early time, still like Gothic in forms, with shell ornaments in the arched steps o of the gable, are seen at No. 251 Niefern st. In the uppermost panel of the gable is the representation of a ship in relief. With like simple treatment is the gread gabled house at No. 273,while that at No. 252 still shows Gothic tracery. The stately gable of No. 265 with diminished pilasters and curved Barocco volutes dates from the end of the epoch. A similar facade from 1593 is in Obern st. There is yet another example of the same kind and also a facade at No. 61 Market. Of wooden buildings particularly No. 127 on Gehrenberg, as well as the house at the corner of Niedern and Obern sts., with stone substructure is to be considered. A richer and more original stone building of the late Renaissance was the former Waisenhof, from which interesting parts were employed at the new gymnasium by Rauschdorff's skilful hand.

Somewhat richer are the results in Minden. The magnificent facade in Hohen st., stnding on the axis of Bäcker st., belongs to the most beautiful of the time. Divided into seven stories up to the apex of the gable, with fluted freely decorated Corinthian columns on the lower part, the volutes of the gable interrupted by figures of men, it shows a rich life in relief. The forms indicate the time of about 1570. An arched portal beside the facade leads into the court, where a are noticed two colmmnar orders walled up on the side facade. Over the portal are seen seven statuetttes in richly decorated niches, designated as Alexander the Great, Julius Cesar, Harminius, leader of the Saxons, Charlemagoe, Widekind, king of Saxony, Hector, leader of the Trojans.

Of a similar kind but somewhat later is the stately, wide and high facade at No. 48 Bäcker st., here the great gable is also divided in three stories with half columns with shallow recesses between them, all adorned by bands, that show a star ornament. The volutes of the gable have perforated members in which climb male figures. Both bay windows of the ground and first stories are in rich Rococo forms. At No. 56 in the same street is a plainer facade without vertical membering, but with singular Barocco volutes on the gable. Bay windows often occur and recall in design and form those of Hanover. One of the later facades at No. 172 Market from 1621 is richly decorated by metal ornaments on piers and friezes; likewise on the arched portal, whose ashlars are ornamented by stone patterns; a bay window extending through three stories has elegant columns as an enclosure. A similar and handsomely decorated bay window on the Gothic city hall at the rear, while the facade has an early Gothic and very attractive arcade. A very elegant Barocco portal from 1639 is shown by the otherwise modernized facade at No. 90 Poos. Besides also occur some unimportant wooden buildings.

In Paderborn the city hall is the greatest work of the closing epoch. To a building dating from the 13 th century was added a new structure in 1612-13 at the west, which with its great Barocco gable and two symmetrical projections resting on strong Doric columns and with similar gables makes a both imposing and picturesque impression (Fig. 364). The grouped windows enclosed by Ionic pilasters animate the building effectively; the treatment throughout bears the stamp of assured mastery.

We have but little to note in Osnabrück. A stone house at No. 18 Market with a high and rather simply decorated gable belongs to the middle epoch. Some handsomely carved wooden houses are in the frequently mentioned forms; fans and rosettes on the parapets, twisted and ribbed rounds on the sills. Thus is the elegantly executed house at No. 7 Krahn st. from 1586. By the same hand is the facade at No. 43 Dielinger st. On both Adam and Eve are represented at the middle.

Far more imposing appears the Renaissance at Münster. The old city is not merely of importance for its great church

monuments of the middle ages, but it also stands io the first line among those German cities, that can show a richly developed secular architecture from the most different epochs. T The noble Gothic city hall, whose gabled facade exhibits one of the most beautiful compositions of the middle ages, is a accompanied by entirerows of lofty private buildings, that as nowhere else in Germany border the main streets, especially the principal Market with its stately stone arcades, and lead them an unusually grand monumental expression rather in the character of the streets of Bologna, Padue and other Italian cities. Most of these houses even date from the middle ages, the arcades with slender pointed arches rest on simple square piers or also on round columns, and the gables are stepped with carved Gothic panels of tracery in the separate steps. All these secular buildings give clear evidence of the early development of the city, which frequently in contest with the power of the bishop rose to independent importance, and attained higher prosperity by its connection with the Hansa. At its entrance into the new time, it even seemed for the moment as if it would turn to Protestantism, and it was not opposed to the introduction of the Reformation even under bishop Frederic III (1532), in opposition to the strenuous resistance of the cathedral chaper. But by the folly of the anabaptists the peaceful course of the Reformation was interrupted, and when those wild orgies were quenched in blood in 1536, there arose as a natural consequence a reaction of the church and the state. Still the proud sense of i indepence of the citizens soon rose to new opposition, and the powerful bishop Christopher Bernard v. Galen (1661) first permanently succeeded in breaking the proud spirit of the c citizens.

The earliest appearance of the Renaissance began already in the thirties of the 16 th century with a splendid paneling of the chapter hallsat the cathedral. Master J. Kupper executed the noble carved work, on which is read the dates 1544 and 1552, in that graceful and sportive style of the early Renaissance, that is known to us by the engravings of ornament of the little masters, particularly of Aldegrave. The nearly square room measures about 30 by 33 ft. and is entirely covered by paneling, that does not yet know the

later common imitation of stone architecture, but is executed in the true wooden style. Richly moulded and handsomely framed panels contain the finely carved arms of the canons; the upper endings form low gables filled by shells and are crowned by fanciful forms and perforated leaf scrolls. Our 365 from the drawings of Ortwein gives an example of the ornamentation. The whole belongs to the noblest works of the kind, that our Renaissance has produced. The same character is shown by the choir stalls of church S. Ludgeri, evidently from about the same time, likewise distinguished by the spirited life and diversity in design and by fresh and resolute treatment. A still more splendid and luxuriant work in wood carving is the bedstead of John of Leyden, preserved in fragments in the Friedenshall of the city hall, likewise a masterpiece of the early Renaissance. The paneling of the Friedenshall was executed about 1587, but no longer has the original fullness and spirited animation of the works in the chapter hall, but it brings echos of this in many details, particularly the crowning gables with their free scroll work, The transition to a stone architecture imitated in wood then forms the beautiful paneling in the grocers' guildhall, which was built in 1610-1620. Here is not merely the elegant beam ceiling (corresponding to that from Cologne given in Fig. 112, Volume I), but especially and richly decorated by fluted and banded Ionic pilasters dividing the wall paneling that are noteworthy. Between these pilasters the separate wall panels are suitably animated by handsome flat arched niches or decorated dwarf pilasters. All these works give evidence of the rich bloom that woodwork passed through here.

An imposing number of secular buildings in late Renaissance afford evidence of the last flourish of independence of the citizens. One of the finest works is the high gabled building rising beside the city hall, boldly executed in the forms of the late time, with a particularly rich balcony resting on columns and fancifully curved Barocco crowning gables (Fig. 366). Particularly the balcony is a distinguished work with great delicacy in execution. The nucleus of the building, that formerly served as the city wine house, in the lower story as the city weigh house, dates from the middle ages and was first adorned in 1625 by the present facade, which

as one of the finest works is to be regarded as in the late Renaissance strongly tending to Barocco.iu style. The projecting part termed the "Sentence Arch" was intended for publishing the court judgments. Amusing is a document in the city archives, according to which two members of the stonecutters' guild, because they would not allow the architecture of the building to pass for "Doric work", on account of such disrespect of their architecture were dajudged a fine of 20 thalers as punishment.for the injury. Those men then had differing views concerning the Doric style!

On the other hand to the earliest buildings belongs the house at Nos. 17 and 18 principal Market with a double gable from 1571. In a more severe classical treatment, the ground story is membered by Doric, the second by Tuscan, and the third by Ionic half columns. A handsome bay window projects on elegant corbels and has an antique gable as termination. The entire treatment is simple and noble. The facade on the side alley is plainly built of brick, only the architraves of the windows and the cornices being of sandstone. On a polygonal stair tower is read the date 1569. Of similar simplicity is the great facade at No. 167 Rothenburg, but more sparingly membered with the omission of the vertical divisions. Also here is a handsome bay window in the principal story enclosed by vertical bands in early Renaissance. This motive of the bay window occurs on a house at No. 34 Bogen st. with a both rich and elegant development in the strongest style of the late time. The upper part of the facade is tasteless and pedantic.

Most facades in Münster belong to the same late time, and mostly to the 17 th century. They are all tall gabled buildings, in great part with arcades in the ground story, that are placed on strong columns, and sometimes are treated in graceful Renaissance forms with dentil friezes etc. Just in opposition to Gothic facades they omit all vertical divisions by pilasters or bands, but on the contrary compete successfully with them in the charm of the free perforated outlines. Volutes and spirals of every kind are opposed to each other in spirited play, with the Gothic finials compete the rusticated and banded pyramids with the balls and crowning iron floners. One recognizes here how hre Barocco gables

have developed from the Gothic form through the different stages od a yet simpler early Renaissance. In diversity and refinement in outline, these late buildingr decidedly excel the quite similar ones of the middle ages.

The chief examples are found on the principal Market; Nos. 32, 33, 34, 35 (from 1612) 36 (from 1653), 37 (from 1657). Likewise there are Nos. 43, 44, 48 (from 1627), the arcade arches bordered by handsome dentils, and farther in Bogen st. are Nos. 31 and 36 (from 1617), the latter without arcade. On these facades it is striking, how strictly is avoided membering in relief of the surfaces up to the continuing cornices, and rather the entire force of imagination is concentrated on the treatment of the outlines of the gable.

On the city hall, the rear side is constructed in Renaissance forms. In the interior the Friedens hall as well as the hall in the ground story have rich wooden paneling of t the late time. Also the bedstead of John of Leyden merits consideration. These works were previously mentioned above.

In the cathedral besides a number of good epitaphs and altars is nothing noteworthy from this time. The chapter hall exhibits the magnificent wooden paneling of the early time. (See above).

In the vicinity of Münster is castle Wolbeck, built about 1546 by count Merveld, one of the earliest monuments of the Renaissance time there, which here yet appears mixed with c certain Gothic elemants. On the otherwise plain external facade projects an elegant bay window on corbels decorated by bold sculptsres in the upper story, bearing the date 1564. It is entirely opened by slender windows between narrow mullions, that below are treated as decorated pilasters, above as fine candelabra columns. The window parapets exhibit rich foliage on the enclosing members, in the surfaces being medallions in relief and ornamentally treated allied arms. In the court the construction in rough brickwork with ashlar enclosures is distinguished by well treated gables. Simple enclosing pilasters form the divisions, and the separate steps are crowned by semicircles filled by shells and beset by balls; a treatment also found on facades in Münster. Elegant is the round stone tower, whose winding stair turns around a slender candelabra column.

The mixed style with cut stone and pricks introduced from the Netherlands appears on the interesting city hall at Rocholt in an attractive way.

/ How far this style penetrated into the countryis proved by two private houses in Dortmund. One at No. 5 Ostenhellweg is a corner house with high side gable from 1607 with the inscription:- "Candor yields to hatred". The nindows have rusticated relieving arches, the separate stories are adornid by heads. The surfaces are now whitewashed, but were executed in brick. A similar house at No. 1 1/2 in the same st. from 1619 still has surfaces without plastering.

In church S. Maria, the richly carved organ gallery is a still entirely Gothic work. The Ionic columns with scales a and the fluted Doric pilasters of the right wing of the parapet evidently belong to a later restoration.

At church S. Reinold the imposing square tower of the west facade es indeed to be termed the best and most important of such works of our Renaissance. The strengthening of the angles by vertical bands, the architraves of the windows and a arched niches with their coved jambs still recall the middle ages. The gallery that terminates the tall square structure, has a beautiful railing of wrought iron, with flowers at the angles. The octagonal top with its two domes, lantern and slender spire, with excellent proportions have a noble outline. The total height amounts to 254 ft. The execution of the work, after the earlier Gothic spire of the tower in consequence of an earthquake in 1640 fell in 1659, was first executed after 1662 by the architect Pistor from Elbefeld and J. Feldmann from Dortmund.

Rhineland.

On the lower Rhine only a few works of the Renaissance are to be mentioned. In Emmerich the church preserves a brass font in the forms of the early Renaissance. Wesel possesses a gabled house on the Market entirely constructed of cut stone in noble Renaissance forms. In Xanten the cloister at the minster exhibits vaults with Renaissance consoles, and the minster itself shows a beautiful epitaph. In Calcar are found several altars carved in wood, partly in Gothic and partly in early Renaissance forms. Namely the altar of S. John and the altar of S. Crispin very similar to it, but

still eicher and more luxuriant, with their enclosures in c charming invention and elegant execution, particularly their ornamental open canopies. Especi.lly in the latter works the cupids, that climb in the scrolls belong to the most charming ornamental designs. The date of origin must fall about 1540. Still more developed and likewise with spirited invention there is an epitaph of the Brouwer family, that is counted among the finest works of our Renaissance in early style. In Joch are several stone buildings with bay windows and a city gate with round towers. In the church at Kemper an organ case is still from the early Renaissance time. In Düsseldorf the city church preserves the magnificent marble tomb of duke William of Julich-Cleve-Berg (died 1592), probably a work of the Netherlands. An original work executed in a severe classical manner is the addition to the city hall in Jülich, now serying as archives, yet erected in the good Renaissance time. Our illustration (Fig. 367) affords information concerning the details.

First in Cologne do we find somewhat richer gatherings, but also here by far not in proportion to the power and size of the city. In plan and extent as well as the abundance of monuments worthy of honor, from the Roman time to the end of the middle ages, the metropolis of the Rhine country belongs to the greatest cities of Germany. The imposing towers of the Romanesque epoch, unsurpassed in diversity of forms and richness of construction, find their crown in the mighty Gothic cathedral, that again brought after it a number of other churches. There is expressed in these monuments the proud seat of the archbishop, and so is recognized in the secular buildings the constantly increasing power of the citizens afthe the 13 th centory. The favorable location on the Rhine, combined with the early acquired market rights, the connection with the Hansa, made Cologne the chief emporium of trade between the lower and upper Rhine, North Germany and Holland, and the south German provinces. Even now in the gothic city hall with its magnificent Hansa hall, in the Gürzenich and the grand fortifications with their walls, gates and towers, is recognized the power of the citizen class of that time, which in the contest with the spiritual power so serengthened itself, that the archbishop's court was compelled to transfer

its residence to Bonn.

The Renaissance indeed came into use in but a restricted manner in the city, whose monumental importance was rooted in the middle ages. The private architecture of the citizens is strikingly dry, even still at the close of the epoch; tha hall of the city hall is the only secular magnificent building. On the con.rary somewhat more favorable was it in regard to works of art. Yet also therin it concerned rather certain ornamental works than a grand general conception. Only the Jesuit chorch at the end of the epoch makes an exception.

Characteristic for the relation of Cologne to the new style is the fact, that the earliest work in which it appears here, at the first glance is recognized as a Flanders work. I mean the splendid rood screen in the church Capitol, now used as an organ gallery, which according to the order of the imperial councillor and steward G. Hackenay was made by an artist in Mechlin and brought to Cologne in 1524.The richly membered architectore of this magnificent work made of w white and black marbles, namely the clustered piers and their foliage, capitals, bands and bases, also the niches of the parapet with their excessively luxuriant canopies, exhibit an original mixture of late mediaeval and early Renaissance forms. And indeed all this as well as the style of the numerous figure reliefs and statuettes in a mode of treatment, that immediately recalls Flemish works of that time. The recently published documentary statements justify this decision, which is forced by the artistic character of the work.

There was still a time before the Renaissance was adopted by native masters. The first traces I found on a simple wall epitaph of A. Keyfeld (d. 1539) in the northern choir aisle of the cathedral. The little monument enclosed by little candelabra columns with handsome ram's head capitals and crowned by a gable, contained a good relief of the Resurrection of Christ, and near by it the deceased under the lead of his protector, S. Antony. Just beside it was another tomb monument of similar character, rich with plant ornament on the pilasters, that enclose the tablet. As termination a gable filled by a shell, frowning foliage and angels with the

implements of martyrdom, in the main panel being Christ praying on the mount of Olives. The ornaments gilded. By this the initials and stonecutter's mark of the master. The same hand, also identified by the monogram, is found at the south end of the choir aisle on the monument of H. Scherrerbutzen. The treatment of the pilaster is the same, only the capitals showing a variation, and also they here bear an arch as termination, which is crowned by free ornament. On the tablet is a nobly treated relief of the Crucified One, mourned by the holy women and S. John. The forms indicate the time of about 1540.

It is now interesting, that one meets the same master with the same monogram on the handsome little epitaph, which was erected at the south wall in the vestibule of S. Gereon for count Thomas v. Rieneck (d. 1547). Instead of the figure relief the tablet only contains an inscription enclosed by ornamentally treated arms; above is an addition with a larger arms, again crowned by a gable filled by a shell, on which enclosed by foliage and now destroyed a cupid held two smaller arms. The whole polychromatic and with decorative charm. (Opposite on the north wall are dry remains of a similarly treated epitaph, replaced by a later inscription tablet).

For the same epoch reposes in the cloister of the city museum the noble little tomb of the Dr. Juris p. Clapis (d. 1551), alias Breitstein, as named by the inscription; a work of delocate execution, adorned by its scrolls and foliage o ornament and two finely wrought arms. Beside is another with no less delicate handling, but decorated below by a frieze of cupids executed in soft and swelling relief. Some magnificent fireplaces there already belong to the previous epoch.

In church S. Peter are the excellent glass paintings from 1530 belonging to the early Renaissance, of particular importance. We have fully judged them in Volume I,p. 139, and from the drawings of Heuser have added a specimen in Fig.69. Also the splendid iron railing enclosing the font in the same church merits mention.

Yet something from the early time in church S. George. The portal of the south side is an original composition with the addition of Romanesque basal forms (1536). But particularly in the choir is the tabernacle from 1556, in slender elevat-

elevation with decorated pilasters, little candelabra columns, covered by craceful foliage ornament on friezes and other s surfaces. Also rich figure reliefs; Abraham and Melchisedec, the gathering of manna, the tree of life, above being the l last supper, all this indeed being moderately good.

In S. Gereon the crypt possesses an excellent altar, that may have originated about 1550. Four rich piers, between and beside them being four statues of saints, and in the middle a crucifix; above is a rather rudely composed addition, likewise covered by its ornamentation from the early Renaissance. The rich polychrome work etc., whose examination was made very difficult by the darkness of the place, is made of a fine tufa quarried in the Eifel. An excellent carved work of the same epoch, executed in 1548-51) is the beautiful organ case in the upper tower, membered by its pilasters like vertical bands, adorned by elegantly drawn foliage, then moderately gilded. (The very lovely angel musicians' gallery was indeed a later addition). The whole rises high above in three airy perforated tabernacles like domes. An unusually brilliant work of the closing epoch, richly supplied with representations of figures is the tabernacle. It bears the monogram E. H. and the date 1608.

From the same late time the chorch S. Maria Lys possesses a magnificent Barocco organ, and a skilfully carved door of 1614 at the main portal.

But a principal work from the end of our epoch is the great Jesuit church, built in 1621-9, the equipment in part even later (1639). In spite of the late date it exhibits the so frequently occurring mixture of Gothic and Renaissance, but in a sense quite different from the church at Wölfenbuttel. Here in the immediate vilinity of the masterwork of mediaeval constroction men still understood Gothic forms very well and erected three aisled chorches of imposing dimensions with a high middle aisle. Since much space was required for the preaching, to the side aisles were given complete upper stories, with clearly developed star vaults above and below. These rest on slender round piers with antique c capitals, from which branch the lower pointed arches at midheight without break. Likewise the middle aisle has net vaults of simple and clear composition. The windows are pointed

throughout and with tracery, indeed no longer treated nobly and organically, yet always showing a good understanding in the sense of late Gothic. All this as well as the polygonal ending of the choir and the also polygonal side choirs are still entirely mediaeval.

Thus the facade also has a high window with pointed arch, at the sides being smaller ones with the usual tracery. But the windows are enclosed by antique architraves, the buttresses are formed as great Doric pilasters, the portals and particularly the middle one being constructed in the luxuriant forms of the Barocco. Finally the facade is enclosed by a pair of towers, whose windows imitate those of Romanesque towers, only that the little dividing columns again show Doric capitals.

In the interior the decoration of carved work may be termed a very important work. The confessionals in the side aisles, in combination with the wall paneling between them, forces an exceedingly effective and elegant covering. The forms are naturally strongly Barocco but are treated with refinement, the composition is a masterpiece in its way, the execution is skilful as well as magnificent.

The secular architecture of Cologne in this epoch culminates in the noble portico, that in 1569 men decided to build before the mediaeval city hall. The older portion of the building in Gothic, distinguished internally especially by the Hansa hall with its paintings and sculptures, externally by stately detached tower, are otherwise not of value corresponding to the prominence of the city. In the sense of the love of pomp of the later time should now be erected one of those picturesque "porticos", by which it was then sought to give enhanced splendor to the simpler and older city halls. Of all such porticos of city halls of the Renaissance time, that of Cologne is without question the most splendid. It finds its chief analogies on the city halls at Halberstadt, Lemgo and Herford, while in Lübeck and Bremen men went farther and decided for intirely new facades with arcade porticos. These always form an open portico in the ground story, which in Cologne for the newer needs contains as a stairway a double flight of stairs ascending to the council hall. But the upper story consists of an open portico of noble proportions, with

stately arrangement like the entire building and richly adorned (Fig. 368). In composition, membering and ornamentation is expressed a classistic sense, yet nowise in a dry and scholastic way, but still with an attractive play and amiable freedom, otherwise known only to the early Renaissance. To this also belongs the pointed arches employed in the upper story, which at the same time are membered and enclosed in antique form. By this is made a certain harmony with the pointed arched windows of the adjacent building. The Corinthian columns of both stories placed on richly decorated stylobates with the strongly projecting broken entablature and the strong cornice with consoles, and the magnificent and strongly projecting keystones beneath the projecting portions of the entablature, the medallion heads in the lower frieze and spandrils, the Victories and the upper arched panels, and finally the crowning balustrade, closed on the projecting parts and open on the subordinate intermediate panels, all these are elements of that developed Renaissance, as since Sansovino's library have been accepted as the expression of the highest magnificence. On the contrary the steep roof with its dormers and the roof window placed in the middle of the facade, which bears the statue of Justice in its niche, belong to the elements of northern art. Likewise the vaults of the portico with ribs decorated most elegantly by pearl beads, its keystones by rosettes and masks, still exhibit Gothic construction.

The charm, the easy slenderness of proportions in this beautiful building is enhanced by the finest ornamental treatment in the details. Even the soffits of the archivolts extend between the projecting columns and show precious panels with gracefully carved rosettes. The stylobates have elegant masks, that are inserted in enclosures of rolled and divided bands. Also the gradation from the simpler to the r richer is finely considered; thus the lower columns have shafts without flutes, the upper hawe much slenderer banded shafts, the lower part ornamented and the upper fluted. On the roof bay window finally hermes-like caryatids form the enclosure, these indeed not being very organically employed. To the numerous inscriptions, that lavishly adorn the entire

building, are also added figure reliefs on the upper portico, which however like the other relief ornament have no great value. The elegant effect is no little due to the material, which in the ground story is a beautiful blackish marble from Namur, in the upper story is an unfortunately greatly weathered fine-grained yellow sandstone. Taking them altogether, we have to do with one of the finest works of the Renaissance in Germany.

As the author of the building will have to be considered that master, that by a minute of the council on March 30, 1 1589, was directed"to prepare a pattern" for the new portal, after it had been decided on July 23, 1567, to remove the old ruinous portal and replace it by a new one. The lower part was to be made of Namur stone, for the other was brought stone from Notteln in the Münster region and from Weilern; the stair steps came from Andernach. That master, who then also erected the building is designated to us as N. Vernickel from Cologne. Further statements concerning this excellent artist appear to be wanting. In the year 1573 and on May 4 th the council gave the master a certificate, that he had completed the portal to its satisfaction. The portico o originally had a flat ceiling, that was first replaced by a vault in 1617. That Vernickel was under the influence of the elegant Renaissance of neighboring Flanders is clearly recognized by his works. The more worthy because he victoriously competed against several Netherlandish artists, who were evidently invited to a competition. At least a Henry v. Hasselt had already made a plan in 1562 that still exists. For in t the city archives are preserved several old plans, thah have reference to the erection of this portaco. Some came from t the Netherlands, thus proving anew as already on the rood s screen of the Capitol church, that men here for prominent works did not think of relying entirely on native masters. As evidence of the various artistic tendencies then acting these sheets have a great interest. Some notes on them are also well in place.

The first design drawn with a quill and colored is marked:- "Made by L. Sutermann or Suavius in 1562". This inscription incidentally shows that L. Sutermann is identical with L.

Suavius of Liege (In Vasari being "L. Suave of Liege). The design shows a rather classical building; below are closed walls with inserted marble panels. Above on the parapets are reliefs of white marble. The upper opeo portico is on coupled Doric columns with marble shafts, capitals and bases of bronze. As crowning is an attic with Ionic pilasters, that is almost entirely covered by marble slabs with emblems and ornaments. The arched panels have reliefs, above in the spandrels being reclining figures. In the middle is constructed a shrine with Corinthian columns and a gable that supports an eagle. At the sides are placed statues, two of which very comically lean against the shrine. The figures are designed in the allegorical sententious taste of the time, and are explained by numerous inscriptions, but are not particularly clever in either idea or in drawing.

The second design is also from a Netherlander according to the inscription, the Henry van Hasselt mentioned above. A two story portico, opening below and above with low oval Burgundian arches. Below is rustication with faceted ashlars, the piers with attached Doric pilasters. Above in the middle is a wide arch on Ionic piers, the openings at both sides divided by flat ornaments drawn in black. The upper order is faced with Ionic pilasters, that end in wonderfully ornamented hermes and caryatids. Then as termination is a wide frieze like an attic, treated at the middle as an open balustrade, on its corner pedestals a female figure and a warrior supporting arms. All friezes decorated by flower scrolls between them being apes, birds and other animals. The keystones of the arches have fanciful heads, masks and the like. The whole is an ugly mixture of native and antique forms, drawn by an artist not even skilful with the pen.

The third without a name is Palladian of the street type. A great drawing with ink wash, geometrical elevation, but with a perspective indication of the portico, according to the example of many Palladian buildings at Vicenza, below being a Doric portico without stylobates but with triglyph frieze. Behind is a tunnel vault with cross arches on Doric wall piers. Above is a severe Ionic portico with wide intercolumniations, connected by an entablature. The portico is covered by a horizontal ceiling, the entablature resting on

Ionic pilasters. An open balustrade forms the termination, at the middle being a miserably designed great circular pediment crowned by the arms, supported by a sphynx at each side. The expression of the whole is most allied to Palace Chhieragati, though tasteless and with less impressive power.

The fourth design shows a variation by the same hand, that here strives for a richer development of magnificence. The lower portico is placed on piers, before which Corinthian columns project on stylobates. The upper portico has Composite columns grouped in threes at the middle. The arch spandrels have four Victories, otherwise ornaments of many kinds. A balustrade forms the termination, filled at the middle by a handsome acanthus scroll; above is a semicircular addition not in the former project.

The fifth design exists in two variations, and is that taken for execution. One shows exactly the arrangement as actually erected, the other probably as submitted in 1571, with several interesting differences. First the design has three roof bay windows, thus at the sides semicircular and at the middle covered by a gable. In the final revision the side bays were omitted, the balustrades and even the cornice with consoles more boldly formed, the upper columns banded and the upper portion of their shafts fluted, the arches above and below alternately having elegant keystones, while the first design omits them below, but shows them everywhere above. Also the arrangement of the caryatids on the roof gable is different and is originally more organic.

On the whole one must admit, that the city officials of Cologne exhibited correct understanding and a happy choice in selection, which can always be started by modern city bodies in similar cases.

The other parts of the city hall, so far as they fall within our consideration are of equal importance. Yet the great hall retains masterly woodwork with beautiful intarsias constructed in 1603 by M. Reidt. Particularly the doorway is a showpiece of design and execution, even the deep jamb of the recess being entirely adorned by precious inlaid work. Likewise the ceiling exhibits excellent membering in stucco with inserted medallions of emperors, partly gilded and painted. Also the door of the conference room, transferred here from

the arsenal, is one of the most elegant works in intarsia dating from the same time, the ornaments executed in the plate and curved style commencing as Barocco.

To this final epoch also non belongs the so-called "Spanish building". It lies opposite the main building of the city hall with the portico looking west, and encloses with it the little place, that appears as the centre of the entire plan, and at the northern and southern sides is connected with the adjacent streets by bold Barocco portals. These portals and the Spanish building belong to the same epoch of about 1600. The Netherlandish late Renaissance with its brick masses and the high windows constructed in sandstone predominate here. But the ground story is erected in strong rustication of ashlars with horizontal bands. It the middle opens the facade with five open arches, which lead into a portico with Gothic cross vaults. A portal at the side exhibits a fine grille of wrought iron, also the strong iron gratings of the windows on the south side of the building merit consideration. The middle of the dacade is crowned by a high and wide Barocco gable with curves and volutes. All this is dry, simple and strong.

In the interior of this building is contained in the ground story a room with elegantly carved paneling on the walls, divided by fluted Ionic pilasters, the termination by richly decorated friezes. The ceilings are everywhere formed by Gothic cross vaults with beautiful keystones. A winding stair leads up to the upper story, where a hall from 1644 is adorned by an elegant stucco ceiling. At the western rear side of the extensive building a separate entrance leads to one of the finest winding stairs entirely in carved woodwork; p perhaps the most elegant of all still existing!

Of city monuments is scarcely more than the arsenal to be named, a plain brick building of the same epoch, notable for tuo stepped gables and a rich strongly Barocco portal in sandstone. On the side facade is an external stair tower decorated above by handsome arms.

The houses of this epoch in Cologne are not at all in proportion to the importance of the citizens of the principal city; the few of earlier date are without ornament or artistic iydividuality; the scarce richer buildings already belong to

to the Barocco. At first the high gabled facades,with their stoier entirely opened by windows retain the character of the middle ages, particularly the windows with stone crosses and the plain stepped gables, whose steps are crowned by small volutes or arches. Thus the high corner house on the Heumarkt and the Little Seidmacher alley. A stately gable with boldly treated volutes at No. 24 Heumarkt. Richly carved is the beam for hoisting loads in the upper dormer. Such handsomely decorated beams are found on many houses. Exceptional with handsomely decorated frieze is found on the house at No. 20 there. An ornamental little facade at No. 11 of t the same place has a classistic expression particularly by the arched windows. At Nos. 20 and 22 Altenmarkt is then the simply treated house zum Goldne Pretzel with double gables, and volutes decorated by round disks, dated 1580. A plain gabled house with volutes and without finer treatment at No. 36 Great Witsch alley frog 1590. Also here is a finely carved peam in the roof dormer. On an otherwise worthless facade at No. 58 there is a handsomely treated figure relief with two Cupids. One of the finest winding stairs is found in the house at No. 25 Minorites place, constructed in noble style with rich ornaments and elegant membering. These stairs carved in wood, not merely decorated on the railings and parapets, but also freguently on the undersides of the steps, form a special peculiarity of the houses of Cologne citizens.

Finally yet a few late but so much the more splendid stragglers are to be mentioned. A stately facade at No. 24 Filzengraben with two very high stories above the ground story; t the windows with stone crosses but ending in round arches; the gables with rich interlaced and broken ogee arches, on the lower angles being two men armed with spears. Still much later and already from the fully Barocco time is the house zur Glocke,at No. No. 14 Hof. The facade with its simple stepped gable may belong to an earlier epoch; but the portal adorned by dry festoons of fruits, masks and the like, and the internal decoration permit the late Barocco styce to be recognized. The wide and high vestibule with its stuccoed b beams is a beautiful example of the old arrangement of Cologne houses. Toward the rear adjoins a longer, higher and richly lighted hall, whose ceiling exhibits very rich stucco

ornamentation, in the middle being a fowerful relief of Mutius Scaevola, who extends a hand over a basin of fire, dated 1693. The well carved winding stair leads to the upper s story, where is found a similar hall, though less luxuriously adorned.

The noblest facade of this late time and dated 1696 is that of a house at No. 8 Sandbahn. The great main portal is connected with two smalles doornays leading to the cellar, and is truly original and really artistic in conception in the developed Barocco style. Fluted Corinthian pilasters enclose the gateway arch, and an oval window held over the portal by cupids thoughtfully ends the composition. Likewise t the west door is characterized by fine carvings in luxuriant forms. The same character has the winding stairs in the vestibule of the house, which on each step is covered by ornaments and on the newel is animated by a bold figure of Atlas.

Certainly may such works in internal decoration have found their destination in the course of time. So much more valuable are the few remaining examples, to which may be added o others, that may have escaped me.

Brauweiler in the vicinity of Cologne possesses in its abbey church two side altars, one of which from 1562 is less interesting; the other from 1582 is a valuable work nearly in the character of that in the crypt of S. Gereon, likewise executed in tufa and once richly painted. The elevation above the table begins with a predella, that shows in niches the busts of four saints. Above rise four richly decorated Corinthian pilasters, which at the middle enclose a large n niche with the figure of S. Anthony the Hermit about 4 ft. high, at each side being two smaller niches above each other enclosing figures of female saints of half the size. Over the cornice the dedication tablet is placed as a richly enclosed addition; the crowning of the whole is a crucifix. All members are covered by elegant foliage ornament in the graceful style of the early Renaissance. In the upper parts play Gothic reminiscences in arches beset by crockets. The execution throughout appears of great delicacy. Thepilasters have tenderly drawn foliage, gold on blue ground. The Corinthian capitals are entirely gilded; likewise the side ornaments of the crowning. The figures in the niches all have pa-

painting and gilding; the niches are covered by silver ornamentation on a blue ground.

Upward on the Rhine their is first in Andernach the Leyische Hof, a notable builindg of the late Renaissance with a magnificent Barocco portal. In Coblenz are several bay windows to be mentioned, thus on the corner of Kreutz st. But more important is the Jesuit church, a stately s.ructure of t the late time, somewhat earlier that that at Cologne, built 1609-1617, and again mixing mediaeval and antique in a different way. The three aisles are separated by round arcades on Doric columns; also the galleries over the side aisles o open into the middle aisle in similar arched form. On the contrary all interiors exhibit late Gothic net vaults; likewise the windows have pointed arches with vesica tracery; also a stately rose window on the facade is still membered in good late Gothic manner. Yet the egg moulding and pearl bead play a great part in the treatment of details. The facade n not merely by the rose window, but also by a finely decorated portal with four enclosing columnsand a niche above in a sportive and rich early Barocco form, attains a rich effect. Also the adjacent Jesuit college exhibits a skilful treatment in commencing Barocco, the south wing from 1588, the western from 1592, the nobthern built a century later.

Of the tombs in the Carmelite church at Boppard a brief description was given at page 81 of Volume I, and I give in Fig. 369 part of the magnificent wall of the tomb of J. Eltz and his wife from 1546. Original is the elevation of the monument consisting of three shallow niches; charming is the f fine decoration of the pilaster, of the arched panel and the enclosuers of the niches, wrought like goldsmith's work. In the middle panel is seen the representation of the baptism of Christ, at both sides being the kneeling figures of the deceased, their costumes treated in the most ornamental manner. It is a creation of great decorative charm.

Other elegant epitaphs are seen in the church at Meisenheim; yet these suffered greatly at the time of the French invasion.

The graceful tombs in the parish church at Simmen fared b better. A side chapel there forms a mausoleum of the former family of the palgraves. To the most elegant monuments of t the early Renaissance belongs the epitaph of the palgravine

Johanna, born countess v. Nassau and Saarbrück, of which I give one of the elegant pilasters in Fig. 370. The monument was erected soon after the death of the lady (d. 1513), by her son John II. The figure itself is not remarkable in value. A skilful ornamental work is then the double monument of the John II just mentioned (d.1557) and his wife Beatrice v. Baden, probably erected soon after her death in 1535. For h his second wife Marie v. Oettingen the palgrave then erected in 1555 a separate and smaller monument, that again bears t the form of the deceased in relief in an extremely elegant Renaissance niche. John II shows himself in these monuments as one of the most art-loving princes of his time, as he also belonged to the most learned. In his castle, that was later laid in ashes by the mordering and burning bands of Louis XIV, he built a printing office, from which under the care of his secretary H. Rodler came a series of artistically treated works (page 151, Vol. I, on art and surveying). Rodler's tomb (d. 1539) is also found in the church at Simmen, and likewise an extremely elegant epitaph of J. S. Rodler (d. 1574), probably his son. Still another finely treated monument from 1554 on a pier of the church deserves mention on account of its noble simplicity. We give further evidence of the ornamental character of the work in our Fig. 371, which represents the epitaph if palgraveine Alberta from 1553 only decorated by arms and inscription tablet. This work is exclusively in the forms of a charming early Renaissance, without any mixture of Barocco elements. The most imposing of all t these monuments is the double monument that Richard, last p palgravh of Simmen, caused to be erected for himself and his wife Juliana v. Wied soon after her death (d.1575). It contains the two lifesize statues of the princely pair in a magnificent niche-like porch decorated by projecting columns a and Biblical reliefs, and bears the luxuriant and already much transformed into Barocco forms of the late Renaissance. As the maker must perhaps be regarded master John of Trarbach, who lived at Simmern as mayor and sculptor, produced the magnificent epitaph of count Michael in the church at Wertheim before mentionedon p. 82 of Vol. I, and in 1568 according to the existing contract executed the similarly treated tomb of count Louis Casimir v. Holenlohe for the church of Oettingen.

Mostly poor is the Renaissance in Treves prominent by its mighty Roman works as by the great monuments of the middle ages. The city itself shows no notable use of the new style in public or civic buildings. At most also it occurs here in some church corresponding to the spiritual character of the seat of the bishop.

In the Liebfrauen church in the two polygons near the entrance the balustrades on the high gallery on the wall are in the most elegant style of the early Renaissance. The dividing pilasters have precious foliage ornament and decilattely treated reliefs.

On the north side of church S. Matthias are some remains of much destroyed epotaphs, notable for the fineness of their work.

The most important is possessed by the cathedral in two bishop's tombs, that without question belong to the noblest of such works in our Renaissance. Both are wall tombs of stately and even grand design, with extremely rich decoration. The earlier was caused to be erected by archbishop Richard v. Greifenklau (d. 1531) in 1524 during his lifetime. Two w wide pilasters enclose the niche in which is a representation in relief of the Crucified One, and S. Helena with S.Magdalene, as well as of the nobly expressive figure of the deceased, worthy of Holbein, and commended by S. Peter. Before the piers in a rather loose composition are placed above and below little pilasters with figures of saints. Above the elegantly decorated cornice the finely executed arms of the archbishop are held by two griffins and form the termination. All surfaces are covered by precious miniatsre-like ornaments of the finest early Renaissance. Especially charming is the lower frieze of scroll work of spirited invention and animation. The second monument is that dedicated to archbishop John v. Metzenhausen deceased in 1540. In the great middle niche is the lifesize and masterly treated figure of the deceased; in the smaller side niches are Peter and Paul. In the upper crowning are dolphins moving in the scrolls, on which ride plaful cupids. At the angles are two knightly saints, at the top being Christ on the cross with Maria and John. Likewise here the architectural framework is most luxuriantly covered by ornaments, that show a rather dry relief

and oat the minute refinement of the monuments mentioned above. The niches in a similar way are bordered by work like goldsmith's , and like that monument in Boppard; but the figures far excel those. Again later is one of the first and r richest works of its kind, the pulpit on which occurs the overpowering love of decoration of the maturely developed style already inclining toward Barocco is unfolded. According to the evidence of an inscription it was executed by H. R. Hoffmann in 1572. The name of the same artist is found in the Liebfrauen church on the also magnificently treated altar with the epitaph of the cathedral provost H. Cratz v. Schaffenstein deceased in 1625, probably executed in the lifetime of the founder.

The archbishop's palace, that adjoins the great antique basilica, exhibits a dry Barocco fortal, in the second court being a simple winding stair of stately design placed on three columns. The whole is not remarkable. Just as little important are the citizens' houses on the Market with their Barocco galleries. On the contrary the market fountain fountain erecered in 1595 by the already mentioned sculptor Hoffman is rather dry and ornamental in the figures, but expressive in elevation.

In Zell on the Moselle is seen a little picturesque hunting castle built in 1542 by Louis v. Hagen, archbishop of Trewes, which has an attractive effect by its round corner towers a and a naive mixture of Gothic and Renaissance forms. Also in the interior the vaults show a recurrence to mediaeval elements. At Bittburg the Kobenhof is an ornamental work in late Renaissance from 1576, yet but partly preserved. Sobenheim possesses a stately building like a castle in the developed style, noteworthy and boldly treated with facated ashlars a and picturesque corner towers.

Much else in the region of the Moselle and the adjacent Rhine region may still await a more careful local examination. Valuable notes are in the industrious sketches in Kugler's Rhine journey, to which I merely refer here. But on the whole also in the dicoese of Treves as in that of Cologne, the church works, tombs, pulpits and the like, which rather belong to sculpture and decorative art than to architecture proper.are far most valuaple, while secular architecture on-

only receives scanty care, especially in the circles of the citizens.

More attractive and important is wooden constroction in t those countries, to which we must devote a summary consideration, the more so as they substantially differ from the group of lower Saxony. While there the separate stories project as far as possible beyond each other, thereby producing that rich and animated relief and energetic membering, different views of which are presented by our Figs. 106, 349, 351, 352, 359 and 360, the Rhenish buildings are less boldly treated with the least possible projection of the stories, less developed in relief, and seek to replace what they lack in animation by a more pictoresque ornamentation of the surfaces. Instead of that strong life of the buildings of lower Saxony a more refined pictaresque charm is peculiar to them. In a plain and almost artless way we meet with this style on the gabled house at Eppingen given in Fig. 104 in Vol. I. There are all elements of construction without ornamental concealment, and almost all ornamental treatment is simply expressed. Rather more graceful and richer is represented in Fig. 105 the little house from Gross-Henbach; yet it already exhibits artistically treated corner posts and handsome patterns in the bars of the window parapets. In a still more ornamental way is executed the same kind of decoration on the house from Schabisch-Hall in Fig. 149. One sees at the same time all our examples, that this treatment of wooden construction extended not merely over the province of the upper Rhine, b but also over the adjacent regions of Swabia and Franconia.

Everywhere here the composition is based on the principle of representing the structural elements unconcealed as far as possible, and to make this the starting point of the decoration. Therefore the posts are very strongly accented and not merely animated by carved surface ornament, as shown in our Fig. 372 at the right, but particularly the corner posts are more boldly treated in the form of columns, where flutes, bands, foliage and other ornaments are employed in the sense of the Renaissance, as shown in two examples in the same Fig. While these members emphasize the vertical, the horizontal is only modestly indicated by moderate projection of the sills, so that some coved and chamfered members suffice, and

are sometimes characterized as a twisted rope. But particularly are omitted the projecting beam ends of the wood construction in lower Saxony.

Otherwise the decoration of the facades is made by treating the wooden bars in various forms, when they curve and are cut in different curves. This technics entirely corresponds to wood construction and then usually produces conditions that recall the Gothic. Very richly are the window parapets so adorned. (Fig. 373).The windows themselves are arranged in groups after the custom in the middle ages and are enclosed by an architrave showing the same form and sometimes projecting considerably on corbels. The pasts and architraves are chamfered ind membered by ornamented rounds, also otherwise richly adorned by interlaced bands, scales, leaves and the like. An independent cap resting on a dentil cornice terminates the top of suca a window group. Thus is shown in Fig. 374 a handsome gabled house from 1606 at Traben on the Moselle.

But it is always a fine charm that the decoration shows in fixed measure. By preference ara added to these facades boldly projecting bay windows, whether these are corbelled out at the corners in polygonal form, as occurs in particularly original form on a house from 1572 in Rhense, or the middle of the facade is distinguished by such a projection as on the house at Oberlahnstein from 1663 in Fig. 375. The influence of the Renaissance is expressed on these buildings chiefly by the membering of the sills, posts and girts, as well as by the treatment of the cornice. Then occurs the antique members, ogee and other wave-shaped members, dentils, pearl bead, plainted bands, consoles and the like in varied use.

Without going too far into detail here, there may be especially mentioned besides the wooden buildings in Rhense and Oberlahnstein also those in Boppard and Bacharach, as well as in Traben and Bremmen on the Moselle. It is scarcely necessary to remark, that much of this kind artistically valuable is also found elsewhere and frequently in other places in this region. (On this see further Ewerbeck, in Lützow's Zeitschrift for 1882.

Chapter XVIII. Provinces of Hesse.

In the widely extended provinces of Hesse reaching from t the Neckar to the Weser, that we comprise in the close of our consideration, neither the citizens nor the ecclesiastical power appears in important art creations; on the contrary it is the princes to whom the Renaissance also owes here a characteristic prosperity. When Philip the Generous inherited in 1509 from his father, landgrave William II, the sole possession of all provinces of Hesse, and already in his 14 th year was declared of age by the emperor Maximilian, the high-minded prince at once entered into the midst of the time of battles and troubles. His rash, bold and open nature made him well known as a leader of the Protestant party, and after the unfortunate battle of Mühlberg, a prisoner of Charles V, by the malice of Spanish politics. When in 1552 he o owed to his son-in-law Maurice of Saxony the final freedom from the vile prison, there still remained to him before his death in 1567 a series of years of peaceful reign, that he devoted to the benefit of his country. Philip was deeply impressed by the religious suffering of his time, and devoted his entire care before all to the development of the Reformation, to the existence of churches and schools. It was he that already in 1526 introduced the Reformation into Hesse, and in the following year founded the university in Marburg, the first evangelical college in Germany, that he endowed w with the confiscated property of monasteries, and that at f first was principally intended for a theological seminary. It was also he that at the religious discussion called and personally led by him at Marburg sought to compose the differences between the Wittenberg and Zürich reformers.

It is conceivable that these endeavors as well as the warlike perplexities of his life did not permit him to attain the care of the arts. First his sons, under whom the country was divided might enjoy more quiet times, and in splendid m monuments practice their love of art. Most important for our consideration among them are William IV, to whom fell half of the domain of Hesse with the residence at Cassel, and George I who received the southern half with Darmstadt and was the founder of that line. Philip III comes less into our consideration, while on the other hand Louis IV, who obtained

upper Hesse with the residence at Marburg and died in 1604 without heirs, was not unimportant for the development of t the Renaissance in those regions.

While thereby the new style came into use late in the ruling family of Hesse, we shall find it in the southern part of the present province of Starkenberg, in some very early monuments, which chiefly came from the old dynastic families of the country, the counts of Erbach and of Wertheim. From them was doubtless the close connection with the middle Rhenish, Palatinate and Franconian schools of architecture, which gave the first impulse to the adoption of the Renaissance.

Lower Hesse.

Here is first to be considered the buildings erected by t the landgraves. The very agitated reign of Philip the Generous was filled by the storms of the period of the Reformation, as we have seen, and was unfaworagble to a contented care of art. On the contrary his son and successor William IV the Wise (1567-1592) appeared as the friend of knowledge and promoter of the arts. Of nob,e mind, also inclined to mild conceptions in religious affairs, cultured on many sidis, also a vigorous and intelligent monarch, he occupied an honorable place among the best princes of his time. His favorite pursuits where in the direction of astronomy and mechanics; but he was particularly a friend of the formative arts, and he began already in 1557 even in the reign of his father to lay the corner stone of a new castel as a residence in Cassel, according to the custom of the time adorned by portraits of princes, and only destroyed by the fire in 1811. With the c castel was also commenced a pleasure garden there, that extended on the hill in the vicinity of the existing Bellevue, and that he furnished with rare plants from distant lands, Turkish tulips, oriental hyacinths and the like. For the myrtles, cypresses, pomegranates, laurel, lemon and fig trees he built a separate orangery, in whose open hall a fountain cast its jet to the ceiling, and from its galleries and balconies the view comprised the plan of the garden and lawn. In its adjacent fruit garden, in spite of his corpulence the prince was accustomed to care for the work of grafting and budding himself as a good master and proprietor. His beloved wife, the gentle Sabina v. Wurtemberg, aided him in such work.

No vestige now exists of those fine buildings; only the subordinate structures of the fart court and the stables still bear the stamp of that time. But in Smalkald formerly belonging to the elector of Hesse, now an isolated property of Prussia, the stately castle, in spite of great neglect, is still entirely preserved in its original plan by the mere activity of the noble prince. When Smalkald after the dying out of the Henneberg counts fell to Hesse in 1583, William IV at once in 1584 tore down the old fortress of Walrab, and in its place erected the existing castle of Wilhelmsburg. Of the mediaeval fortress there now only appears an irregular hexagonal tower at the east side with an attached round stair tower. Otherwise the castle originated at one spirt; 1586 is read in the court; in 1590 was the chapel consecrated and in 1610 was completed the equipment.

The castle (Fig. 376) on a gently rising hill above the c city appears externally as a plain and massively treated rectangle, with the entrance at the west side next the city and a rectangular tower on the southern projecting wing, that with its octagonal top rises above the roof. In the interior of the great rectangular court develops a richer architectural life. On the main axis lie the two dominant entrances A and B in the middle of the east and west wings, the latter adorned by the bust of the princely builder. In the angles are placed four polygonal stair towers with richly treated portals. Three other entrances lie in the court, so that this is furnished with nine portals in all, differently treated and all in luxuriant and already strongly Barocco style, with rich use of metal ornaments, richly and skilfully constructed of sandstone. At E (east) is a hall of important extent, such as possessed by most castles of that time; at D we find the great and well lighted kitchen.

In the south wing a portal leads into the chapel C. It is a simple rectangle about 50 ft. long and 40 ft. wide, divided into three aisles by two rows of piers, and covered by segmental cross vaults. At the west side rises an altar, above which on the end wall is the pulpit and over that is the organ. On the other three sides extend low galleries and above are two around the middle aisle. Access to these is at the east end of the south aisle by a winding stair, entrance

to the pulpit and organ being in the tower projecting from the west side. The room receives in all parts abundant light by coupled windows with Gothic coved mouldinms. The vaults of the middle aisle are held by triple tie rods. Their upper row, the original one, is in the middle and is adorned by h handsome painted festoons of fruits. The entire arrangement and enrichment of the interior exhibits the most complete t treatment of that type of evangelical castle chapels, that first attained a clearly conceived form in the palace at Dresden.

Eminent worth must be arrtibuted to the little room for t the both moderate and effective decoration, that is scarcely found elsewhere in such completeness and preservation (Fig. 378). All surfaces are most elegantly coyered by stucco, on the vault ribs are seen fine pearl beads, on the vaults of the galleries and of the middle aisle are developed the rich ornamentation of the time as masks, wreaths of fruits and f flowers, volutes and metal ornaments of varied designs. The latter also cover all surfaces of piers, arched windows and friezes. All is on a white ground, uncolored in the side aisles, but in the middle aisle with a sparing use of gold and coloris brought to a wonderfully elegant effect. The ornaments are outlined in a brown tone with bold shade lines and a moderate use of gold; the projections everywhere developed as masks are colored, and the gold is kept for the principal lines, so that the effect is very delicate and elegant. The parapets of the galleries are divided by Barocco consoles, and have definite reliefs for thec, that are indicated by c continuous numbers, though not preserved and therefore fall out of the general effect. On the contrary in the friezes is an excellent effect by the numerous golden shields on them, that are covered by Biblical sayings in dark letters. On the uppermost end arches are reclining figures of apostles executed in stucco. The altar of white limestone rests on the the emblems of the evangelists. Very handsome is the pulpit projecting on a corbel above it. In the entire German Renaissance I know no interior with similar refinement in decoratio

The other parts of the castle are found in a condition of tasteless neglect, to which it is hoped that the Prussian administration will soon put an end. Since especially in 1813

the castle was utilized as a hospital, its internal decoration materially suffered, and was then entirely destroyed, because on the breaking out of hospital fever, all articles, not merely the gilded leather hangings, but even the windows, doors and floors were torn out. In the upper story of the e east wing was the great hall (G in Fig. 377), which for the length of 90 ft and width of 45 ft. had the small height of about 15 ft. Its long ceiling beams are supported at the middle by three wooden columns and corresponding stone piers at the walls, treated quite originally as Barocco consoles. The ceiling also with the walls still show remains of paintings. A fireplace rises at one end, at the other being a great stove, the lower part of iron and dated 1584, the upper of black glazed terra cotta and decorated by hermes and caryatids, on the panels being Christ on the cross and other Biblical representations in rather crude relief, the termination formed in a fantastic way by a great twisted hermes figure. Also several adjacent chambers have rich though Barocco painted architraves and doorways, remains of mural paintings, etc, well membered wooden ceilings, particularly at F, the old s stores. But all is in a lamentable condition of desolation.

In the city church is one of the finest brass chandeliers of the Renaissance, partly still with flowers like Gothic, the separate arms ending in men's heads.

The Heunebergerhof, located south of the castle hill, has two portals in late Renaissance, and on the long northeast facade in the upper story is a gallery on Tuscan columns. The inn zur Krone, in which was formed the Smalkald league, is a plain half timber structure, whose old paneling in the interior is covered by hangings.

Little and that without special importance is contained in Cassel. Of the buildings by princes is to be mentioned the stable, an extended work, simple and skilfully decorated by a number of heavy Barocco gables, whose form indicates the reign of the architecture-loving William IV. By the same landgrave was begun the Renthof after 1581, which was then completed in 1618. Likewise a tolerably simple building with Barocco gables and richly treated portal; in the court a fountain of the same time. On the contrary a shon piece is the great tomb of Philip the Generous (d. 1567) in the choir of

church S. Maria. It was probably commenced by an artist trained in the Netherlands, E. Godfro from Emmerich, but who died in 1568 before the completion of his work, when A. Beaumont, also a Netherlander, finished it in 1570. Erected in t the form of a colossal altar in marbel and alabaster, richly adorned by sculptores, it shows the poppously overloaded and those heavy forms of the beginning Barocco. Fine, simple and without expression, in the two lower niches are the two portrait figures of the landgrawe and his wife Margaretha; on t on the gable after Michelangelo's model are seen two reclining figures, above as a cronning is Death with a scythe.

In the citizens' houses alternately predominates stone and half timber construction, sometimes connected together; but also neither is of permanent value. Frequently occur double portals, with two arches treated entirely alike, mostly in bold rustication. The most beautiful example is on the Market in a corner house next the Renthof, the piers opened by niches, the facade further animated by two polygonal bay windows at the angles. A similar portal on a house on the Altstadt Market, the facade terminated by a high and wide Barocco gable. The ground stories of these houses are always executed in bold rustication with faceted ashlars, yet all is neither especially rich nor fine. Several houses with bold Barocco gables and portals are in the Obersten alley; a corner house there with half timber work in the upper stories, the forms antique, dated 1651. Several handsome wooden houses in Ober Market alley, Ketten alley, Ober Fulda alley and behind the Jews' fountain.

Upper Hesse.

In the region of upper Hesse, with which we join Fulda and Hanau, Marburg, the old residence of the landgraves first c comes into consideration. Certainly the middle ages by far are here in the first line, not merely by the jewel of our early Gothic architecture, the noble church of S. Elisabeth, but also by the imposing building of the old landgrave's castle. Rising on a steep hill above the old city and looking far into the lovely valley of the Lahn, the castle already by its location contains in the noble knigths' hall and the chapel connected therewith excellent examples of the purest Gothic construction. The Renaissance has become less a

apparent here, yet there aee not wanting certain works, that evidently belong to a building erected under the successor of Philip the Generous. In the very narrow castle court is read the date of 1567 on the portal of the still mediaeval, winding stair, and on a canopy over the inner gateway about 1570. About the same time the knights' hall received the magnificent portal (dated 1573), which is a masterpiece of art joinery, and is particularly distinguished by masterly inlaid works in colored woods. It bears the motto of Philip the Generous:- "I trust God in every need". The elevation of the whole is like a triumphal arch; Tuscan and Ionic columns enclose it below and above; the tympanum of the door is animated by an architectural perspective nobly executed in inlaid work, the external surfaces exhibiting the Moorish ornaments then favorites. The credence table and music gallery with the little stair leading up to them belong to the same time. Likewise a second and rather smaller portal also enclosed by columns and elegantly decorated.

From the same epoch dates a projecting portico on the south side of the castle, consisting of two arches, that open with dry and strongly swelled Tuscan pilasters. Above is arranged a little upper story, that terminates with simply used volute gables. With all simplicity, the whole has an animated effect. There is read the date of 1572.

In church S. Maria lying on the slope of the castle hill, a simple hall building of low proportions, the choir retains several magnificent epitaphs with the arrangement usual at that time; elegant marble works but not executed without overloading. Landgrave Louis (died 1604) caused one to be erected in his lifetime for himself and his wife (d.1594) in 1590 according to the inscription. The second similarly composed epitaph is already rather Barocco, and is built in one of t the oblique window recesses. Finely conventionalized are the richly interlaced iron grilles, that enclose the tombs, one with the monogram of the master and the date 1592, the other dated 1631. Besides are three very beautiful grilles for enclosing the former altars. Finally is to be mentioned a remarkable brass font, cast bn J. Rothenberger by the inscription, and to all appearance also in the late time of the 16 th century. Philip Chelius names himself as the giver, on t

the lower part is seen the baptism of Christ by John; the b bowl is further decorated by beautifully conventionalized e engraved scrolls, and the termination is formed by a relief frieze of angels' heads in elegant flower scrolls. The cover is finel: ribbed and bears as a crowning the bust of God the Father with the world sphere.

In the city is the former chancery of the prince, now administration building, a plain four story design from 1575 with Barocco gables, in the middle of the facade a square projecting stairway with stone winding stair and Renaissance portal. On the Gothic city hall, an imposing stone structure with three divided windows and a wooden stair tower, a handsome arms and the date 1524, the gable with the clock in similar late Renaissance forms of 1581 is placed on the stair tower. The tower itself above with a simple cornice passes from the octagonal to the square form. The stately Herrenmühle erected in 1582 by master E. Baldewein, also has a boldly treated Barocco gable in the middle building.

The Renaissance style is also shown by the corner house at No. 73 Market place, with half timber work in the upper stories over a stone substructure, distinguished by a polygonal bay window like a tower on stone corbelling. A stately building of the late epoch is the corner house on the Market and Wetter alley, likewise of mixed stone and wood construction and animated by two rectangular bay windows. A rich portal with shellniches and enclosed by double columns is of about the same time, and on the house at No. 408 Steinwege. The compositiou is original,not at all scholastic, charmingly sportive. Also here is seen half timber work in the upper part over the massive stories. Also the great house at No. 207 on the Hofstatt with ornamentally treated wood construction. To the richest wood construction belongs No. 76 Market place, at the corner being the polygonal bay window, such a favorite here.

A good hour east of the city and in the middle of a mountain forest, a spring bursts from a rocky precipice shaded by tall beeches, which for its excellent water was always prized here, and is called the Elisabeth fountain. In the year 1596 the rocky grotto and the fountain were enclosed in an elegant building like a temple, that is characterized by the

inscription is "made in the Doric and Ionic orders". In fact there rises above a rusticated substructure, which opens at the middle of the arch into the tunnel vaulted hall of the spring, as a doubled colonnade; below being four Doric columns on pedestals enclosing the grotto and two little side niches, at top above the Doric crieze being six slender Ionic columns arranged in pairs. The very different and not corresponding arrangement of the intercolumniations did not trouble the artless sensssense of the men of that time. A gable with the allied artists of Hesse and Wurtemberg crowns the whole, made still more splendid by rich ornamentation w with gilding and color. Two great inscription tablets in the upper division contain the names of the founders, whose arms are arranged in both friezes. Among the founders we also meet with master Philip Chelius, previously known to us by that font. Before the monument and on the gently sloping lawn are placed in a semicircle stone tables with benches, and that afford special pleasure, if on fine days the country people in their picturesqun costumes rest here and drink at the spring

Giessen has some notable things to show, the first of all is the arsenal from 1615, now serving as a barrack. It is a building of very extensive plan in dry and heavy forms with a grand effect, with three great gables on each long facade, with a single very high one at each end. All gables have bold and exceptionally twisted volutes and curves, partly bent upward, that are so characteristic for that time. The western main facade there has a widely projecting middle building c containing two portals, one very wide and the other narrower, both enclosed by very much swelled Doric pilasters, above being the arms of Hesse and in the angles of the crowning tympaum of the gable are three gayly treated heads of warriors. Further the bevel of the arch is decorated by cannon balls. The eastern facade has at the middle a similarly treated portal also adorned by three warrior's heads. The proportions of the entire building are heavy, broad and spread, so that one unconsciously recalls the straddling figures of the foot soldiers of that time; the ground story has very high windows with bold cross mullions.

Besides the almort entirely modern city pеesents not much for our purpose. Yet on the Market place is seen a beautiful

corner house carried very high and crowned by a curved gable, with a diagonal bay window at the angleon boldly carved posts. Not merely the bay window in its three stories is enclosed by richly carved columnar posts, but all cornices, and also particularly the window parapets have no less characteristic carvings, in which dragons and other fanciful figures play a great part. Above the doorway of the house is read the mo-onogram,of the master composed of W. H. M., and the date 1519, with a Latin distich, that in a characteristic way asks protection from fire and evil tongues. (See text).

In Hirschfeld is first of all to be considered a stately city hall, more modest and a smaller model for the city hall at Münden, with two strong Barocco gables on the facade and a similar gable at each end, in the middle of the roof being a little wooden bell turret in Gothic forms, the windows also grouped in pairs with Gothic architraves, the portal with its open stair also a reduced model of the portal at Münder. In the interior the sessions hall has inlaid paneling, now unfortunately painted white in oil color. Over the entrance doorway is the date 1597, and above a portal in the court is 1612.

Allendorf is remarkable for some richly developed half timber buildings, that exhibit throughout the deweloped Renaissance style. Especially the beam ends are treated as elegant consoles, the sills with the cross beams have dentils, adorned by dry egg,mouldings and pearl beads (Fig. 379).

In Fritzlar is the Hochzeit house built after 1580, now a barrack, a half timber structore above a stone ground story, distinguished by a rich portal and a bay window, as well as a stone winding stair inside.

In the southern part of the province are to be noted some monuments, which chiefly owe their origin to the artistic taste of the counts of Isenburg. Count Anton (1526-1560),who was in high fawor with Charles V and maintained animated relations with artistically active Franconia; his son George married a daughter of the old count's family at Wertheim,where he found his tomb in the church (Vol. I, p. 82), erected imposing new buildings at the castle of Ronneburg io the Wetterau. The great round tower remaining there from the middle ages received in 1533 the original addition of four corbelled

bay wiydows and an open gallery treated in Renaissance forms. Also the castle at Wächtersbach, that Anton commonly occupied later, he seems to have built, for the main tower shows a treatment allied to that of the tower of Ronneburg. His son George erected in 1569 as the residence of his widow the Oberhof at Büdingen, that is substantially well preserved. The simple but skilfully treated and picturesquely grouped building consists of a house, the various farm buildings that surround the court, separated from the street by a wall and on the east next the city wall. The east side is the main front and has a prettily treated main portal, beside which at the left is a square stair hall, at the right rising through all three stories from the ground being a rectangular bay window. The windows are mostly grouped in threes and still show mediaeval architraves, their parapets on the bay window having late Gothic tracery. The gable next the street has its steps covered by segmental arcs and divided by pilasters. At the south side, where also projects a bay window, but first corbelled out over the ground story, are interesting traces of painting executed in gray on gray; in the ground story are faceted ashlars, in the upper stories being ornaments and in part also figures.

Also elsewhere the old picturesque city, that has retained its character almost unchanged, presents certain Renaissance works as well as many mediaeval. In the city church is the monument of count Anton, erected in 1563 by his sons, an imposing work with finely and richly treated ornamentation.

Although not belonging to Hesse, here may now be added the adjacent Nassau cities of the Lahn region. The finely located Wetzlar has not much of note except its imposing madiaeval castle and the ineffaceable recollections of Goethe. I w was pleased only by a pretty half timber house from 1607 with boldly carved bosts and a characteristically treated stone portal of 1607 adorned by two allied arms. On the contrary Weilburg besides its magnificent location on the steep hill surrounded by the Lahn in great curves, has in its princely castle an unusually extended and picturesquely grouped building, that attracts our attention by tolerably early Renaissance parts. Already from afar is effective the massive building, rising high above the steep rock, exceedingly imposing,

though externally not architecturally distingguished except by some mediaeval bay windows. It is a mixture of the most diverse architectural epochs from Gothic to Barocco. If one always ascends in passing around the vast structure, he passes into the inner court that forms a great square, exhibiting to the person entering the full irregularity of the mediaeval plan lying at the opposite eastern side. Here appears at the middle a stately tower as a stairway, to whose entrance leads at both sides a double flight of steps. The portal from 1548 is an original and tolerably capricious composition of the early Renaissance, in a narrow addition like an attic with two ornamentally treated allied arms. The winding stair itself is yet entirely mediaeval. The polygonal bay window placed beside the portal rests on a G Gothic ribbed vault. The single or coupled windows likewise exhibit a mediaeval moulded architrave. The roof bay window is mostly entirely covered by slate, and indeed has an ogee outline, but not architectural treatment. To the last time of the 16 th century belongs the arcade with wide spans in the north wing, six great round arches on coupled Ionic columns of elegant form, and arch spandrels filled by masks and cartouches.Two portals, one with similar treatment, the other even from the early Renaissance, here lead into the interior. To the same time also belongs the little portal enclosed likewise by little Ionic columns, that projecting from the western wing evidently leads to the older round tower. This pbears traces of mural paintings. On the other hand the external west facade of the castle exhibits a curved gable enclosed by intersecting Gothic rounds, as whose upper termination is the very primitive shell motive. The date of 1545 proves, that we here have to do with a rather uncertain and delayed local art. With this is exhausted everything notable here.

Some characteristic monuments of the later epoch are possessed by Hanau, a city whose importance first began about the end of the 16 th centurw with the settlement of Netherlandish and Walloon emigrants, who on account of their Protestant faith must leave their native land and found a reception here. Count Philip Louis (1596-1612) was the one, who gave a refuge to the persecuted men, and also to their countrymen settled in Frankfort, that in the "free" imperial city were oppressed on account of their belief, and received them when he promised them the

free exercise of the religion. To these foreign colonists is due, that they laid the foundation of the continually increasing industrial prosperity of their city. After 159/ there arose beside the unpretentious and unimportant old city a new one with regular and broad streets, whose centre was formed by the great Market place. Not merely by the very imposing public and private buildings partly surrounding it, this obtained the appearance of a certain grandeur, but also of monumental decoration by four great and richly treated wells placed at the four corners. They are entirely alike in design and execution (Fig. 380); on the first is read the date 1605, on the two next is 1616 and on the last is 1621. Constructed in beautiful proportions and distinguished by elegant ornamentation, where especially the fine acanthus scrolls of the friezes come in consideration. It is characteristic, that the perfected Gothic rose tracery shows especially vesicas in ornamental execution.

Some private houses from the same epoch, in part somewhat later, are not exactly of artistic worth, but still have a stately effect. Thus on the south side of the Market is a house with projecting rectangular bay window, that rests on corbels and t terminates with a balcony. The portal is enclosed by twisted Barocco columns.At the west side of the Market rises on a wide plan a house with three high Barocco gables, the middle one being wider and higher. Two portals adorned by Corinthian columns, masks and arms, animate the otherwise simply treated ground story. Beside is a smaller house of the same time with a still higher roof gable. A rich portal is also shown by the house on the corner of the market street opposite the parade place. Also several similar but simply treated private houses are seen in Römer st.

Something is also possessed by the old city, namely in Little Lahr alley is an unusually richly and originally carved half timber house from 1571,in particularly stylish treatment. On t the contrary the city hall of the old city is unimportant, its portal showing mediaeval sculptures. More valuable is the gymnasium from 1665, a plain building of split stone, rising very high in three stories, with an expression of full character by the animated grouping and effectively enclosed windows, as well as the colossal roof. The architraves of the windows are executed in red sandstone, likewise the show piece of the entire

building, the imposing portal with richly decorated Tuscan columns, masks, lions' heads and fine Barocco crowning, that bears the double arms of count Louis v. Hanau and his wife.

But most remarkable in Hanau is the great double church, that afar already by its exceedingly lofty roof rises like a little mountain from the flat landscape and attracts attention, and a attains a height of more than 132 ft, as shown by our plan (Fig. 381); there are two churches of polygonal form, grown together like Siamese twins with the bell tower. The smaller one arose first, for it bears the date 1622. Erected for the Netherlandish immigrants, it presents to us a novel example of the endeavor in that time, and worthy of consideration, to put into a form the House of God according to rational principles anf the requirements of evangelical worship. We have learned to know t this tendency often in the castles of Protestant princes; we have observed a very wonderful experiment in the church at Freudenstadt. Not quite so far from from tradition have men departed in Hanau; but they still have returned from the mediaeval longitudinal structure to the central plan, and have erected an octagonal building on strong polygonal piers with rather wide aisles; the piers pass above into Tuscan columns, and over the aisles lie extensive galleries. An altar does not exist, since the severe worship.of the reformers forbade it; in its place r rises the organ and opposite it was the pulpit, attached to the projecting tower. Thus had been obtained a House of God, that in a rational way appeared as a great hall for preaching, but which was wanting a true church harmony. All is light, visible, acoustic, but tasteless. It is an ideal of architectural rationalism; all mystical harmony seems to be expelled. The entire r room is covered by a horizontal ceiling of uniform height, which is simply and yet elegantly decorated in stucco. Clearly membered, composed of round, oval and similar panels, moderately adorned by cartouches, separate arms and emblems, the whole makes a dignified impression. Abundant light is admitted through windiws arranged in pairs in five sides of the aisle. They are in Gothic construction and divided by a middle mullion and simple tracery. At the south and west sides lie the entrances, that are executed in a tasteless pilaster architecture. Over these is arranged a great triple window, which although like the others covered by a semicircular arch, is animated by Gothic

tracery in vesica forms.

Since after some time a second House of God became necessary for the Walloon immigrants, there was erected for the French community in 1654 in direct connection with the church just described a second considerably larger one, where the same principle of arrangement was followed, except that now was chosen a polygon of 12 sides, connected by the bell tower with the older church, without any internal connection with it. Here the pulpit is again attached to the tower, thus being at the eastern side, while the organ rises at the south side of the gallery, the entrances being at the south, north and west. The treatment of the foorms is substantially the same as on the earlier church, except that the ornaments of the stucco ceiling are simpler, c chiefly consisting of lozenges and medallions.

Most remarkable is the external appearance of this double church, chiefly determined by the two colossal polygonal roofs. On the low roof rises the bell tower, diminishing in triple gradation, but which almost attains from the roof the height of the western church. Numerous great bay windows and smaller dormers with pointed roofs, on the smaller church with two on the larger with four rows above each other, animate these immense surfaces in an original manner. The lower parts on the contrary diminish, yet by the still mediavally treated windows and the buttresses likewise crowned by cross flowers in Gothic style are effectively membered. The whole must be unique in its way.

Southern Hesse.

Under this name I include the different regions that form the present grand ducal province of Starkenburg, to which is also added Rhenish Hesse. I begin here with Darmstadt, which is very properly to be designated as a creation of the landgraves. Already Philip the Generous had introduced here the beginning of an architectural transformation but did not go far with it. When during the Smalkald war the castle partly built of wood was burned in 1546 at the order of the Austrian general v. Büren, it lay in ruins for fully ten years. First in 1556, when et was required to arrange a residence in the castle for the son of the landgrave, prince Louis, on his marriage with a princess of Wurtemberg, the idea came of a partial rebuilding, but first in 1559 began the works. There was also now only a necessary lodging intended, but when the prince entered in 1562, he found the

residence so small, that he could not even bring his servants there, and begged his father to enlarge it. Philip only granted a single additional sleeping chanmber, when he remarked; "Therein mayest thou place thy family that thou most need; for if thou wilt have many of the nobolity and other attendants lie in the night in the castle, we know what is the use, for only the more wine is wanted, and one night in sleeping and drinking and other things wastes more than if they lie three nights in the city."

A greater activity in architecture first began with the accession of George I, to whom it is known that this part of the land fell in 1567 as an inheritance. This distinguished prince, the model of a wise, frugal and active ruler, knew during his long reign till 159- how to round out the little scattered and reduced province, to form it anew in administration, churches and schools, and in every respect to increase its material and intellectual culture. Here were shown by this prince as by his brothers, particularly William the Wise, the blessings of the careful training, that his father had caused to be given to him, a and it was a particularly fine trait of character, that George used to say respectfully; "We four brothers with out peculiarities will never be able to represent such a father". How much the province suffered by the Smalkald war, the encroachments of the nobolity, the neglect of agriculture, and the overflow- of the Rhine settlements, is scarcely to be stated. How the conditions in Darmstadt itself might be results from the fact, that for all the more refined needs of life one must go abroad, since then the landgrave even ordered his shoes and boots from Frankfort, until a native shoemaker made it known in a petition, "That he trusted without speaking in his own favor, that the needs of S. F. D. with his attendants could be just as well supplied as by the Frankfort shoemakers", whereon after a furnished and successful test, he obtained the work.

In an impressive way the landgrave now also turned his attention to building, but with his economecla feeling as the father of his country, he avoided the properly show buildings, that were erected at the cost of his subjects. He contented himself with the necessary structures, buildings for the administration and for practical needs, such as the arsenal, barracks, stables, hunting box and the like. For our consideration are only valuable

the castles at Darmstadt and at Lichteberg.

The castle of the grand duke at Darmstadt was trongly influenced by a plain rebuilding in the previous century (18 th), and its older parts are not without interest. If one enters the front castle court, he recognizes at once, that the east wing is a separate structure from the late time of the 17 th century. Its high gables are strong,y curved and have spiral projecting volutes. The windows in the three stories have a plain treatment and are divided by stone mullions. Before,the middle of t the wing lies a square stair tower with gallery and octagonal top, which supports a bell. At both sides of the tower is added a projection that ends with a balcony on the second story. The arched portal beside which are two smaller and similar ones, here leads into the stairway. The rich crowning with two arms supported by lions gives some character to the otherwise plain building. The plan of the stairway is original. The middle portal leads to a wide and stately hall with tunnel vaults, and t this to rooms now serving as kitchens. The two side portals open to stairs which turn around the middle space, twice at right angles and then leading at the middle upward. Externally on the portal is read the inscription:- Louis VI; D. G. landgrave of Hesse and prince of Hersfeld". Therewith as an indication of the religious sense of the time are two Biblical sayings. This part is then connected with the north wing by a low connecting structure, that in spite of tall stories and more slender windows is no less tasteless than that. But at the western end of it is added an extremely elegant portal with Doric columns, on the lower part of the shafts being masks and festoons of fruits, on the pedestals with finely treated fanciful heads like lions', the portal piers in rustication as well as the keystone of the arch, but this is its freely decorated by dentils and egg moulding, spandrels and frieze covered by the characteristic ornament of the latest Renaissance. The entire treatment is rich and effective, so nearly corresponding to the portals in the Römerhof in Frankfort, that one might conclude on the same master. Later than these works is finally the portal on the west wing, entirely in dry rustication, only on the low stylobate of the pilasters being fantastic heads of monsters; on the keystone a and including the entire frieze, a masterpiece of its kind, the heads ending in fruits, masterly and treated with humor, and

dated 1672. This portal leads into a second and smaller court, where the passage covered by a tunnel vault ends with an entirely identical portal. Only the lower heads on the stylobates a are different, indeed more richly treated. Here the date is 1. 1671. The southern and in part also the western termination of the entire plan is formed by the later building with its desolate masses.

Returning to the portal of the north wing, it leads us to a passage covered by elegant star vaults. This ends on the outside at a portal executed in rustication with faceted ashlars, that bears the date 1595. This is the date of the entire earlier Renaissance portion of the building. Here then follows a third and entirely irregular court, which includes in itself the oldest parts of the plan. The western wing and so-called White Hall building and the adjacent part bending diagonally to the northwest, the so-called court-confectionery building, are remains of the earlier mediaeval plan of a castle originally belonging to the count v. Katzenellenbogen (cat's elbows) and b built in the 14 th century. On the north side of this court is again found a rusticated portal, but arranged with many alterations. Namely the surfaces lying between the faceted bands have finely treated ornaments in the well known metal style of the time. The pilasters are diminished downward like steles. The whole makes a strong as elegant impression. Above in the second and third stories of the double arches of a loggia, likewise in dry rustication on similarly treated piers with faceted ashlars. From this portal one first passes into a side court, from which a long and low vaulted passage leads to an external fortress-like gateway, that is only decorated by some masks and the arms of the landgrave George II v. Hesse and his wife Sophia Eleanora. The high side gable of this older portion of the castle are developed in the usual forms of the time with curved volutes and vertical pyramids, but not especially fine or rich. It is medium good.

Concerning the architectural history of the castle so much is settled, that between 1360-1375 from an earlier simple fort was erected a habitable castle for the count of Katzenellenbogen, whose remains are to be sought in the court confectionery and white hall buildings. After the castle with the city in 1479, after the dying out of the male line, fell to the landgrave of

Hesse, were erected extension buildings in 1513-1520; then the castle, as proved in the old description, attained the extent required for the mediaeval residence of a prince. Namely a larger hall in the ground story is mentioned, "with 15 tables that could be placed in it"; in the second story was a smaller dining hall as well as the necessary living rooms. Under Philip the G Generous the castle suffered by the battles with the imperials and was destroyed by fire in 1546. This was succeeded by restorations in the fifties, when duke Christopher v. Wurtemberg was applied to for timber, since such could not be obtained in the province. Duke Christopher granted the request and sent a considerable number of beams 50 to 70 ft long. But first with George I, the founder of the Hesse-Darmstadt family, there arose first about 1568, then about after 1578, 1586 .od 1587 a greater activity in building; the old lower court of the castle was terminated by the east wing with the chapel at the south (emperor's hall), and adorned by those portals that we have considered above. In the southeast angle arose a stately round main tower; a smaller stair tower stood in the reentrant angle between the court confectionery and the white hall building (later replaced by a modern stairway); finally another still remaining in the southwest corner. As architects are named J. Kesselhut and R. Loskant, and besides them the masons Peter de Colonia and H. Marian, both described as"Italian masters ". The The chancery was then erected under George II after 1629 and was later replaced by the modern castle; on the other hand the parts added since 1663 by Louis VI in the front court of the castle, particularly the east wing with the stairway and the tower bears the chimes, as we have seen, still exist with their stately portals.

From the late time of the 16 th century also dates the city hall, begun in 1555, a dry and well built structure crowned by two great gables, whose volutes are rather lame and lengthy. A square projecting stair tower is similarly crowned and contains the winding stair with a Gothic newel. The portal of the stair has a straight lintel and entrance by a mediaeval architrave, but is flanked by two elegant Ionic columns, whose shafts show fine ornaments on the lower part in the usual metal style. The main portal has a round arch on rusticated pilasters, very strongly treated, the archivolt with egg moulding and dentils, the keystone with energetically treated console, and thus allied to

the works in the castle court. The ground story formerly opened with great arcades with round arches, that show facated treatment of the ashlars. The two upper stories exhibit coupled windows with straight lintels and Gothic mouldings. On the high roof stands a little clock turret. In the interior is an unimportant hall, whose doorway with its very puerile capitals of columns and swelled pilasters like handles afford proof that here besiedes skilful stonecutters were busied strikingly belated joiners. A very plain building full of character is also the paedagogium built in 1629, effectively animated by double curved gables in front and rear. In the middle projects a square stair tower, passing above into an octagon, to whose left side leads a flight of steps. In the interior the winding stair shows a newel with Gothic mouldings. The boldly executed arms of the landgrave adorns the tower, whose ornamental weathercock is also noteworthy. The whole is economically executed, the gables of brick, yet on the point in cut stone.

More important in the city church is the magnificent epitaph, that George I caused to be erected for himself and his first wife Magdalena v. Lippe, in 1589. It occupies the place of the former high altar and is entirely executed in alabaster, contaiining the standing figures of the princely pair in a rich niche, where the splendid costumes are masterly treated. Between them in a great middle panel is seen the Crucified One, worshipped by the married pair and their ten children; the background is formed by Jerusalem with a great number of domes and towers. In the upper panel the love of allegory is fully expressed; in the middle appears the Risen One with the standard of victory; below walk the princes precedin four children, an angel with a trombone flying above; Faith leads her by the hand, and her attendants have the figures of Hope, Love, Justice, Prudence, Temperance and Courage, thus the three theological and the four c cardinal virtues. The whole is of the highest ornamental magnificence, with a rich use of painting and gilding; as the maker of the work the documents of the archives of the grand duke and the state show the master P. Osten, who is more particularly t termed the "cousin od the architect at Mainz". The alabaster employed for it came from Rotenburg on the Fulda. With a similar treatment, but already more Barocco and overloaded is there

the epitaph of the second wife, Eleanr v. Wurtemberg, that also represents the pair. A smaller and also Barocco and drily treated epitaph is that of the duchess Maria at Brunswick, died in Darmstadt 1610, and another for count Philip v. Waldeck, died 1582. Finally there is the firstborn son of the landgrave, William that died as a child and is represented as praying in his shirt on a very small epitaph.

Otherwise the results in the city are small. Only Alexander street is entirely occupied by the inferior buildings of the latest style. A tablet at the beginning of the street states that Louis VI founded that part of the city in 1675.

The graydest creation of George I is the castle of Lichtenberg, that he had commenced by the architect P. Ballesen in 1570 and was completed about 1581. The location of this well preserved and vast building with its high gables on a hill visible afar in the northern spurs of the Odenwald, with the noble view of the valley of the Wiesen and the heights of the forest mountains has great beauty of landscape. Since the early middle ages there existed a castle of the counts of Katzenellenbogen, but which must already have become quite ruinous, since George decided to erect a new building beside it. The landgrave observed with special care the construction and completion of this building, that he had intended for the residence of his widow, and where with his wife he gladly enjoyed pure air of the mountains. When one approaches the gently rising hill, he sees at the right on an advanced hill a great round watch tower, defended by fire from the stories and the battlements. If he turns to the left, he first reaches the outwork of the castle, whose curved gables bear the characteristic forms of this late time. A vaulted casemated passage leads into the court of the outwork, entirely surrounded by high walls crowned by battlements. Above these rises the main building of the castle, a mighty and lofty work in three stories in horseshoe form and enclosing a great court open in front. The wing on the right, that is equipped with well developed volute gables and the nucleus of the roofs, does not project as far as the one on the left, that further bears a characterless hip roof. On the other hand there adjoins the front of the right wing a great terrace, that affords a fine view over the wall with battlements. (These battlements are

however modern). At the front in the court is seen the square stone basin of the former fountain.

The execution of the entire building is simple but skilful and solid. It is found here on a granite rock, therefore the masonry is of split stone plastered, only the windows, portals, cornices and gables were constructed of red sandstone. In the left angle of the court is placed a polygonal stair tower with a portal. This shows simple Doric forms with fluted and strongly swelled pilasters, high frieze and plain gable. Somewhat more stately is the main portal in the right wing like a triumph-arch with four similarly treated Tuscan pilasters, frieze without triglyphs, on the attic being the finely treated arms of t the landgrave and his wife, with a gable above as termination. All this simple and strong but elegant, executed in red sandstone. Besides only the high volute gables give the building an animated expression. The left wing is evidently older, irregularly arranged outside, manifestly with the use of an earlier building, the windows diminishing upward with the height of the stories, while the other building has the same height of story in all three stories. The windows are slender, bisected, the architrave formed by a mediaeval coved moulding. A great terraced garden extends around the building.

In the interior nothing remains of the original decoration, except some stucco ceilings and some beautiful wooden portals (one marked 1581). The winding stair is simple and with Gothic mouldings, and has a handsomely stuccoed vault. In each story is found a great hall, whose ceiling rests at the middle on wooden piers, all these rooms are about 18 ft. high. The chapel is placed in the ground story of the left wing, and is extremely simple with the date 1571. Unfortunately the imposing building appears entirely abandoned to neglect.

Before the landgrave of Hesse brought the Renaissance style into use in these regions, it had already experienced the care and promotion by the dynastic families of the country. Thus in Bebenhausen the castle of the count of Hanau, now serving as a barrack, that meanwhile contains some elegant details of the early Renaissance. The plan was originally arranged chiefly for defensive purposes. Still are visible traces of moats and walls, that surround the whole in a great square with four great round

towers at the angles. Within this enclosure again rises the castle as a square, entirely without a vestige of artistic treatment. The entrance lies at the north side in a projecting gate tower, with doubled arms outside over the entrance, that is enclosed by very rude and primitive Renaissance pilasters. The date 1525 shows how early these forms appeared here. Entering the court, one believes that he recognizes that its rather irregular form belongs to two different building times. At about the middle of the south wing projects a polygonal stair tower, that is adorned by a very fine portal in later Renaissance. On the contrary there is read on a round stair tower of the east wing, that still exhibits Gothic forms, that in 1470 count Philip caused this work to be commenced. A similar tower is found opposite on the west wing, then in the northwest corner is a stairway, and just beside it in the ground story is a handsome rectangular bay window on elegant consoles. But this is an addition in later Renaissance, to which time also belong the two little gables on the east and west wings. Yet the best added at that time is the extremely delicately wrought portal in red sandstone on the middle principal stair. It is enclosed by two freely projecting fluted Ionic columns, over which a strong broken entablature supports a second colonnade. The latter is Corinthian with a,most frail ornamental shafts, whose lower part shows graceful trophies and festoons. These forms as well as t the plant ornamentation of the frieze, the two arms on the attic, and the elegant gable crowning the same belong to the finest of the time. A still more magnificent though less noble portal in the ground story of the stairwaw forms the connection with a valuted vestibule leading outside. Splendid hermes here enclose the doorway and on the lintel of the door are seen elegant arabesques. Above are again the two arms with the names of Philip the Younger v. Hanau and his wife Catherine born countess v. Wied. Otherwise the interior of the castle is without interest.

On the contraby some remains of private houses afford evidence of a certain architectural activity. The more imposing buildings all have a court beside them with a high enclosing wall, accessible from the street by a great arched portico and a smaller d doorway, whereby at the same time entrance to the house is obtained. This is shown in a simple way by the inn zum Adler, and

likewise for the house lying beside it, where then on the right in the court a stone winding stair leads into the main building, while at the left a side building is characterized by a pretty Renaissance portal. Obliquely opposite in the same street is a house of similar plan, in the court being also the winding stair with the date 1602. On the doors everywhere are handsome iron knockers.

Not equally important and even earlier are the traces of the Renaissance, which we meet on castle Breuberg. This stately and picturesque castle, that now belongs to the prince of Löwenstein-Wertheim, then served a younger line of counts of Wertheim as a residence. Count Michael II added after 1499 to the nucleus of the building dating from the early middle ages an important addition, which with walls and projecting towers as well as a deep and wide moat gave the work a capacity for defense respectable at the time. About the end of the Renaissance further parts were added, particularly by count John Casimir v. Erbach about 1620, which considerably increased the richness and variety of the world of forms.

When one leaves the Höchst station of the Odenwald railway, the castle on the forested hill opposite already afar invites the wanderer. It is a very imposing, very extensive and irregular plan, that follows the crest of the hill and is surrounded by a deep moat and high walls, at the angles round towers project like bastions. In the area at the right rises a detached round defensive tower. The outer entrance gate with its margined ashlars with bosses and the metal ornaments of the keystone belong to the late Renaissance. Then one passes over the drawbridge across the deep moat to the proper gate of the castle. This is adorned by elegantly wrought arms with the inscription- "Michael Graue at Wertheim, 1499"; enclosed by ornamental Corinthian pilasters in well understood form. Thus at belongs to the earliest monuments of our Renaissance. The gate is further entirely plain, and on an ashlar is read the date 1553, that indeed relates to a repair. This wing ends with a stepped gable, that building lying farther back and also extending to the left with a Barocco curved gable. On a simple bay window without any art form I believed could be read 1513. These parts thus belong to the Wertheim building. Above all these front buildings towers the mighty mediaeval main tower of the castle is dominant

A tunnel vaulted gateway, that opens inside with a pointed a arch, now leads into the wide and irregular outer court of the castle. At the left extends a stately building, at whose portal is seen the arms of Erbach held by two cupids, with the inscription: "John Casimir Graue at Erbach, lord of Breuberg, 1613". In the angle is here placed a winding stair, that leads to the state hall of the castle. This wing is adorned by a half destroyed gallery on corbels, that shows an originally transformed Barocco tracery. In the ground story is found here a room like a cellar, whose simple cross vaults rest on four Tuscan columns of late Renaissance. Subsequently wooden struts were added. Over this room is found en the main story the low but lengthy knights' hall, whose ceiling rests on girders on four wooden piers. The lowness of the room is even increased in appearance by the very luxuriant stucco decoration, that covers all surfaces of the c ceiling. Well preserved and carefully restored, these works belong to the most splendid of their kind that we have. Of the three aisles of the hall, the middle one contains no less than 32 finely executed arms in the genealogical tree of the builder; "Indeed the ancestors of his father and mother". Arranged in p pairs in bold architectural enclosures, they make an unusually fine impression. If the artist had to pay his tribute to heraldry here, then must he in the side aisles cherish as a free poet classical opinions, and he did this with charming force and proud boldness. Then en the great round panels, frequently divided by others, enclosed by frames composed of circular arcs and rectangular forms, he placed all sorts of fabulous antique beings, like Perseus and Andromeda, Phaeton, Ganymede, Dedalus, indeed all these figures soaring almost free, wrought with an almost daring technics, excellent in movement, well understood in form. These sportive scenes in some degree subdued by the modest appearing Christian Virtues placed in the side panels, and further appears the power of the decoration in the still more moderate treatment with the purely ornamental elements of genii, wreaths of fruits and flowers, but also scenes from the fables like the stork and the fox, with certain dry genre scenes full of free humor. Must one blame the artist because he calculated his composition properly for a hall three times as high, on the other hand will he allow, that in the gradation from the boldest high relief to flat relief is manifested the insight if a true

master of composition. To this is added finally a relief frieze placed around the walls and extending above the window recesses, that represents the various antique deities on chariots, which are drawn by the animals belonging to them. These works indeed were executed by the weaker hands of assistants, mostly dry and inferior in the figures, but in movement and full of life. They substantially contribute to the general effect. Finally the deep window recesses, that lend to the hall a homely character, still have surface ornaments on their soffits.

Passing farther into the court, one has on the left the remains of a building unfortunately destroned not long since, of w which there still remains two polygonal stair towers with the boldly curved gable belonging to the late Renaissance. Farther onward are found the ruins of the former arsenal, a structure also fallen as a sacrifice to the modern lust for destruction. Its ruin is the more lamentable, since the remains permit us to recognize, that we have here to do with a very remarkable work, that merits a place among the earliest monuments of our Renaissance. A great arched portal in skilful ashlar work of red sandstone opens between two Corinthian pilastehs. Above the frieze rises a narrow structure crowned by a gable and in the form of a little shrine, in whose opening appears the very animated and expressive half length figure of a warrior in Roman helmet and mail, who with a no longer existing crossbow seems to aim at t all approaching. If this figure in the form and the fine ornaments of the armor be a clear evidence of classical studies, the inscription on the base executed in beautiful Roman capitals g gives further proof of the advance of humanistic culture shown here, since the earlier date on the entire portal of the castle still exhibits the Gothic small letters. The artist of this importanb work has also named himself for we read:- "H. Stainmiller made me". On the outer angles of the broad lower cornice t the artist sought to place quadrant panels like acroterias, such as one finds ondeed on antique sarcophaguses.

Having passed these ruins of an important bui,ding, one finally reaches the inner castle, that opens a magnificent portal f from the best period of the Romanesqse style. The inner portion of the castle presents few points for our consideration. The deep well with windlass has an octagonal stone basin in Renaissance forms; the mighty square keep with its margined ashlars

with bosses is still a skilful proof od Romenesque construction, but its roof is a pedantic addition. Splendid is the wide view from its top.

If we follow the lovely valleys farther east, they form the eastern border of the Odenwald, we find en Mümling valley the littèe quiet Erbach, the residence of the old family of counts. The castle that dominates afar by the stately round tower if m mediaeval design, in its mass has been changed by a rebuilding during the 18 th century. Yet to our epoch belongs the gateway erected by count George II, whose simple portal, adorned by enclosing pilasters and elegantly executed allied arms supported by two female figures, bears the date 1571. In the interior of the gate court is read the name of the count also connected with the allied arms and the date 1593, thus the date of the completion of this part. Parts erected in picturesque half timber work and terminating the court at the right, also adorned by arms, owes its origin to the father of the count, Eberhasd II. In the interior the rich and well cared for collections from all periosd of history of art present fine evidence of the art sense of the noble family. For our consideration are excellent and v valuable wood carvings, locksmith's works, glass paintings and the like. In the magnificent stag gallery is seen a splendid and luxuriant wooden ceiling of late Renaissance, understood to be by Battenberg.

Infinitely more in architectural respects is offered by castle Fürstenau located a few minutes from Michelstadt beyond Mümling. Already from afar is seen the castle surrounded by a park with great trees, with high gables anf towers so quietly located in a meadow land apart from the world, that recalls the castle of the sleeping beauty. Filled with excited hopes one approaches and first finds, lying directly at the river a now unused p pavilion from 175-, one of the most peaceful designs that can be conceived, whose harmony is made very charming by the noble park enclosure and the noise of the neighboring milldam. Thes charming design with excellent iron gratings on windows, stairs and doors is now unfortunately left to destruction. Passing along farther, one comes to the mill, whose stately structure with characteristic volute gables proves to be the work of the same count George II by his arms with those of his wife (d. 1591). Now the castle emerges from its noble group of trees, a great

horseshoe-shaped plan, effectively terminated at the corners by four mediaeval round towers,(Fig. 382). to form a connection b between the two widely projecting side wings, count George II, according.to the evidence of inscriptions , built in 1588 the colossal arch 40 ft. high and 50 ft. span, crossed by a perforated gallery and still preserved. Entirely covered by wild vines, that in luxuriant growth lower their scrolls like a veil nearly to the ground, this in its way unique architectural composition contributes no little to the picturesque effect of the whole. The nucleus of the building in any case extends back into the 15 th century; then count Eberhard I (1481-1539) devoted his care to the structure. From that time probably date the bay windows in the left wing and the main building, plainly built of ashlars on heavy corbels. One one of these I believed I could read 1528. Likewise the windows and doors here often bear late Gothic forms. The main tower projecting externally at the corner of the right wing with the middle building, made of split stones, bears an original octagonal cap, which with its gabled bay window and open gallery has an extremely picturesque effect.

The entrance to the interior lies in the polygonal stair tower at the left corner of the court and at the right in an internal stairway, to which a flight of steps leads. A simple and d dry portal enclosed by Ionic columns leads into the principal stairway. The winding stair itself with an open balustrade railing is decorated on the entire ceiling by fine surface ornaments of late Renaissance. In the ground story at the left lies a great hall with deep window recesses and a magnificent bay window. Between the beams the entire ceiling is animated by stucco ornaments, chiefly acanthus scrolls mixed with some figures. Also in the main building great rooms are in the ground story, most beautifully animated by bay windows next the court and the garden. These windows are covered by late Gothic ribbed vaults and have such a depth, that they have the effect of small rooms. U Unfortunately these rooms are entirely smoked and are utilized for inferior service purposes. We must assume, that all these parts belong to the building of count Eberhard I, while the Renaissance portions of the castle are due to George II.

One does not travel far from this idyl to devote his attention to the neighboring Michelstadt. The charmingly located and peaceful little city attracts by the number of worthy monuments,

eyd first of all be an ixhremely picturesque market place. In the foreground is seen a stately fountain, that bears a crude statue of S. Michael on an iindeed not very skilfully treated Corinthian column. Excellent on the contrary are the wrought iron rods that surround the lower part. The monument is the work od count George I from 1541. On the other side of the market place rises the city hall with its high roof, its two bay windows like towers and its open portico, as a simple wooden s structure. In the background rises the plain Gothic building of the city church with its tower, that has high importance as the burial place of the count v. Erbach, since it contains a number of worthy monuments.

The earliest is now found in the sacristy, and is dedicated to count Eberhard I and his wife Maria v. Wertheim. It is an e epitaph without portrait figures, but decorated by rich ornamentation of the early Renaissance. Greater richness, although still without portrait representations, is shown by the alabaster monument of count George I (d. 1563) and his wife Elisabeth v. Pfalz (d. 1569). Erected in the form of a sarcophagus, it contains in its ornamentation motives of the early Renaissance combined with the later cartouche work. Sarcophagus and wall epitaph are then combined first in the magnificent wall tomb of George II (d. 1605). Executed in marble, it shows in full armor a and with open eyes the praying count, who lies there. His state bed is supported by merely rude caryatids, which like all other figures already have a strong mannerism. The architectural elevation is almost entirely lost in Barocco spirals and figures, thereby being very unquiet. Excellentln treated is all ornameent, that is mixed from motives of the metal style and cartouche work. Well composed, but entirely in the manner of the Italian Barocco are the medallions on the rear wall, the birth, resurrection and ascension of Christ. In similar arrangement and treatment is represented the epitaph of count Frederic Magnus, (d. 1618), so that one must assume, that it was only erected l later.

Best is the portrait figure lying asleep in the state bed, a and particularly tastefully are treated again the ornaments of the armor. Three lions bear the sarcophagusl and mourning angels, much weaker and more pedantic than on the preceding monument, surround the deceased. Furthermore the entire composition is p

puerile, unclear and overloadeda Still later is the monument of count John Casimir (d. 1627). We find here the hand of a different artist, a more moderate treatment of the architecture and a more skilful conception of the figure. Four magnificently executed columns, that support the broken Barocco gable, are arranged in the form of a triumphal arch. In the middle niche is seated on the sarcophagus the finely treated figure of the count, the thoughtful head supported by the right hand, the general's baton in the left, while the right arm rests on the helmet. It is like an inspiration from Michelangelo's Lorenzo Medici. The lions that bear the sarcophagus appear to be from the same hand as those on hre preceding monument. In both side niches s stand allegorical figures of the Virtueu, on the rear wall are two spirited and animated reliefs of battles, Moses in the battle with the Agalekites, and another war scene from the Old Testament. Although already strongly Barocco, all these works are however still valuable, although I could not place them as equal in importance to those in the city church at Darmstadt.

Otherwise Michelstadt does not offer much. The old castle of the Erbach counts, which George I caused to be restored, is a plain plastered building of unimportant design. At the middle of the facade a double flight of steps, covered by a roof on wooden columns, leads to a very simple portal with a pointed arch. Above are the allied Erbach-Hohenlohe arms and the date 1539. Here is yet to be seen no trace of the Renaissance. On the contrary we find the new style, although unskilfully employed, on the Market fountain established two years later by the same count. Yet somewhat earlier it occurs in a smaller fountain in the main st., and on a column bears a seated lion and t the allied arms of Erbach and of Wertheim,,also founded by count Eberhard I, whom we have already found at neighboring Fürstenau. On the same street is seen a house from 1557 with a small and handsome round arched doorway, whose jambs are decorated by rosettes. Above is a half timber upper story, and over the door and on inclined struts is a bay window, plain but picturesque. The same arrangement, but more richly executed is a house in a little side alley east of the church. The ground story is again built of stone with a round arched doorway from 1620, elegant rosettes on the jambs; the upper story of wood has richly carved corner posts and a handsome window on wooden supports.

Concerning some other monuments of this province, lacking my own observation I can only describe them from communications f from a reliable local investigator. In the little city of Umstadta city hall built of sandstone ashlars is described as a skilful work of the developed Renaissance. The neighboring Seligenstadt not only has houses with beautifully carved posts and beams, but also exhibits the Steinheim gate as a stately Renaissance structure. Further are mentioned some good epitaphs of t the Rodenstein family in the church at Krumbach, namely the simple tomb of Hans IV, who at a great age was a pilgrim to Rome in the year of jubilee and died there. His emaciate face with a ghostly look from his stirm hat had given him the name of the "wild huntsman". More richly treated is the double monument of George III and his wife (1563), further the epitaph of Philip v. Rodenstein (d. 1582), and his wives, as well as finally the monument of Hans VI. Neckarsteinach is interesting by its mediaeval cartle and among the monuments in its city church especially contains that of the knight H. Landschad v. Steenach (1531) a zealous defender of the Reformation. In the picturesquely located Hirschhorn the master's house of the castle, erected before 1584, shows boldly executed curved gables with pilasters, obelisks and balls in the character of the beginning Barocco.

In Rhenish Hesse I found in the church at Partenheim a rare example of a complete painting from the time of the early Renaissance. The entire church is covered by flower scrolls and r representations of figures on a white ground; on the white ground; on the walls of the side arches in the middle aisle are seen Christ's entry into Jerusalem, S. Martin and a third legendary scene; these are rather drily painted, the effect on the whole being quite good and original. At the height of a man extends a frieze painted red with ornamental medallions. To this are added brown scrolls, rising from great Renaissance vases in the middle aisle; the flowers are still partly in late Gothic and partly already in Renaissance character; All this finest in the side aisles, especially the medallion heads being very good and treated with animation.

Most charactesistic for this early epoch is however the enclosure of the choir arch by painted children, sportive animals, games and the like. All this as well as the medallion portraits are somewhat in th

are somewhat in the style of Holbein's art. The whole is extremely animated in decorative effect. Thus also here the Renaissance with its joyous secular pleasured makes its entry into the consecrated rooms of the church.

APPENDIX.

Since at repeated visits to castle Ambras (p. 88, Vol. 9), I did not succeed in seeing the Spanish hall, I give some notes on it after Dr. Schönherr's contributions in the Boten for Tyrol, No. 231, 1878. Accordingly the hall with its antehall forms a separate building, whose narrow facade and entrance are toward the lower court of the castle, while its north side adjoins the rock cut away to build the hall, but the couth facade with its numerous windows faces the castle garden, formerly splendidly cultivated, but now desolate. The east wing with the antehall abuts on the bathhouse and is connected with the more elevated castle by a stairway. The hall has a length of about 131. ft. and a width of 33 ft. and a height of 18 ft., with a magnificent wooden ceiling; on the walls are the lifesize portraits of Tyrolest rulers from Albert I to archduke Ferdinand, as well as rich decorative paintings; the floors laid with red and black marble slabs. Fifteen great rectangular windows, above which are small oval windows in the frieze, giving an extremely abundant light. The hall was recently completely restored, and must originally have made a splendid impression; of the numerous artists employed in the decoration of the hall mentioned by Schönherr, I name the court cabinetm.ker C. Gottfried, who worked on the noble ceiling and the two doors with their intarsias. The date 1571 appears to be the date of the completion of the work.

On the monument in the church at Jever (p. 294, Vol. II), I owe to upper chamberlain v. Alten in Oldenburg the valuable note, that it bears the date 1563. The same friend of art sent me photographs and plaster casts of details made by the sculptor H. Böschen in Oldenburg from the wooden ceiling in the castle at Jever (p. 296, Vol. II), which is evidently one of the finest, most beautiful and fanciful works or our Renaissance. I must earnestly recommend to schools of art and of art industry and museums to obtain these excellent casts. When the honored friend of art informed me, that he found on the ceiling the date 1536 and the monogram E. S., this early date appears the

more remarkable, when one is induced to place the work at least two decades later on account of the stylistic appearance of the whole, and especially of the developed cartouche work.

On the Fürstenhof at Wismar (p. 257, "Ol II), I have to adde a recently published and meritorious essay by land architect C. Botkow, "Restoration of the facade of the Fürstenhof at Wismar".

On the wooden buildings of Hildesheim (p. 414, Vol. 99), has recently been published a valuable work by C. Lachmer, 1882.

The former organ of the church at Freudenstadt (p. 352, Vol. 99) probably built after Schickardt's designs by C. Schott, has lately been restored and placed in the church at Hohenecg, capital of Ludwigsberg.

In Schweinfurt the house zum Einhorn from 1588 (p. 470, Vol. I), built by H. Weiner, was recently restored by J. Lieblein. The mill gate there mentioned by me has lately been compelled give way to the needs of traffic.

In Sterzing (Tyrol) are found in and on the parish church numerous tombs, that reflect the entire development of the Renaissance.

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